

THE ROMANIC REVIEW

VOL. XVI.—JULY-SEPTEMBER, 1925 — No. 3

ROMANCE FOLK-LORE AMONG AMERICAN INDIANS

RECENT collections of American Indian folk-lore prove more and more clearly that a great deal of European material has been assimilated by the natives of our continent. Many stories that are at present found among American Indians are versions of well-known European tales, while others that are more thoroughly assimilated can also be shown to be derived from Europe.

The imported material goes back almost entirely to three distinctive sources, French, Spanish and Portuguese, and Negro. The early French settlers brought their tales and beliefs to our continent. How great the wealth of this material was may be seen from the collections of French Canadian folk-lore published in the *Journal of American Folk-Lore*.¹ As employees of the Hudson's Bay Company and as independent fur traders they carried their lore over extended areas of the continent.

Quite a variety of French material has become part of Indian lore. Fairy tales like the story of Seven-Heads and John the Bear are found wherever the French fur trader went. Generally these tales retain so much of their European setting that they may be readily recognized as foreign elements, although there are cases in which assimilation has progressed so far that we might be doubtful in regard to their origin, if the plot did not show so clearly their European connections. One of the most widely spread types of French tales includes those relating to the young hero, P'tit Jean, partly fairy tales in which he is made the

¹ *Journal of American Folk-Lore*, Vol. 29, No. 111, 1916; Vol. 30, No. 115, 1917; Vol. 32, No. 123, 1919; Vol. 33, No. 129, 1920; Vol. 36, No. 141, 1923.

hero, partly trickster and noodle tales. Even the name has been taken over by the Indians and appears in more or less distorted form, for instance, as Buchetsá among the Shuswap Indians of British Columbia.²

We have records of French stories all over the northern part of the continent from Quebec and Nova Scotia to British Columbia, as well as on the southern plains where French influence was important at an early time. A useful survey of this material has been made by Professor Stith Thompson.³

The region in which Spanish tales are found centers naturally in Spanish America, extending from California, Arizona, New Mexico and Texas southward through the American continent wherever the Spaniards came into close contact with the natives. In Brazil Portuguese material, which, however, is practically identical in content with the Spanish material, takes its place. The investigations of Professor Aurelio M. Espinosa, Dr. Elsie Clews Parsons and my own⁴ have shown clearly that a great amount of American Indian material can be traced directly to Spanish sources. We find numerous fairy tales such as Cinderella, Amor and Psyche, Doctor Allwissend, the Swan Maidens, which are general European property and are known to occur in Spain. Many of these are identical with French tales, and we may often be doubtful whether we are dealing with material of French or Spanish origin. This is true particularly of the most widely distributed stories, such as John the Bear or Seven-Heads which are found over the greater part of the continent. Still more extended is the distribution of the Magic Flight story, which in the Old World occurs from Morocco to East Siberia, crosses to the American continent and occurs throughout the whole of the Northwest Coast area in a form that makes it quite certain that it came here before White influence made itself felt. We conclude this from the very intimate connection between this story and the religious concepts of the people, as well as

² James A. Teit, "The Shuswap Indians," *Publications of the Jesup North Pacific Expedition*, Vol. 2, Part 7, p. 733.

³ "European Tales among the North American Indians," *Colorado College Publications, Language Series*, Vol. 2, No. 34, pp. 319-471, Colorado Springs, 1919.

⁴ See *Journal of American Folk-Lore*, Vol. 23, p. 3; Vol. 24, p. 398; Vol. 27, p. 211 (Espinosa, for New Mexican Spanish tales); Vol. 25, p. 247 (Boas); Vol. 31, p. 216 (Parsons).

from the close analogy with East Siberian forms of the tale. On the other hand, the same story has been imported into America by French and Spanish colonists, so that it has circled the whole world, and the two currents of dissemination meet on the North Pacific Coast.

The numerous noodle stories of the Southwest are also derived from Spanish sources. This group is not absent in the area in which French material prevails, but so far as our present knowledge goes, tales of this type are not so plentiful there. A few have been recorded by Mr. Teit from the Thompson Indians⁵ in British Columbia, and others are mentioned by Professor Thompson in his general survey of the subject. In the Southwest where Spanish influence predominates they are quite numerous and include stories of the foolish bridegroom, others from the Pedro Urdimales group and many others.

Animal tales of European origin are also quite frequent. Of special interest is the Shuswap tale of the grasshopper contained in Teit's collection,⁶ who amuses himself rather than help the people catch salmon. Later on he starves and is punished by being transformed into a grasshopper who must always jump about and dance and live on grass. This is evidently the well-known La Fontaine fable changed from a moralizing fable into a typical Indian explanatory tale.

In Spanish territory the animal fable of foreign origin is more fully developed. It is particularly fully represented in the Coyote cycle of the Southwest and in the corresponding Tiger cycle of South America.

In order to understand the distribution of these tales we have to consider the dissemination of material apparently of Negro origin. Many of the Indian animal tales of foreign origin are decidedly more similar to American Negro tales than to European ones, and the two groups must have had the same origin. In many cases it is difficult to decide whether their home must be looked for in Spain or in Africa. Collections like those from Angola by Élie Chatelain⁷ and those from Portuguese Southeast

⁵ James A. Teit, "European Tales from the Upper Thompson Indians," *Journal of American Folk-Lore*, Vol. 29 (1916), pp. 313 et seq.

⁶ *Publications of the Jesup North Pacific Expedition*, Vol. 2, p. 655.

⁷ *Folk-Tales of Angola*, *Memoirs of the American Folk-Lore Society*, Vol. 1 (1894).

Africa⁸ contain numerous examples showing that Portuguese folk-lore has penetrated Africa, being carried there at the time of colonization.

The problems presented by animal stories are more difficult. Parallel forms that occur in America and in Africa are common. Striking examples of this type are the Tar Baby stories and the race between a slow and a fleet animal. Many of this group of tales, but not all, are the common property of Europe and Africa, and the question arises as to the relation between these two areas. Gerber⁹ assumed that the American tales are due to Negro influence. This is undoubtedly true in the Southwest and in many parts of Brazil and in other countries where Negro influence is strong. Espinosa and myself have held to the theory that most of these tales are of Spanish provenience and came to America in part directly and in part indirectly from Spain, the latter group being brought here by Negroes who learned the tales in Africa from Spaniards and Portuguese.

We are confronted here with the difficulty that we are lacking evidence of the occurrence of several of these tales in Europe. The Tar Baby story to which I referred before is a characteristic example. Its general distribution among American Indians is such that we must conclude that the story has the same provenience as a large group of stories which can be shown to have come from Spain, but no exact parallel has been recorded in Spain. Professor Espinosa on his recent collecting trip found a Spanish story which undoubtedly belongs to the general cycle of Tar Baby stories, but which differs considerably from the cycle as found among the Negroes and the American Indians. The peculiar distribution of this tale in America and in other Spanish colonies, such as in the Philippines,¹⁰ suggests to my mind that it must have been carried into these areas by the Spaniards shortly after the time of discovery. In North America its distribution coincides essentially with the area of Negro influence, but in

⁸ F. Boas and C. Kamba Simango, "Tales and Proverbs of the Vandau of Portuguese South Africa," *Journal of American Folk-Lore*, Vol. 35 (1922), pp. 151-204.

⁹ A. Gerber, "Uncle Remus Traced to the Old World," *Journal of American Folk-Lore*, Vol. 6 (1893), pp. 245 *et seq.*

¹⁰ D. S. Fansler, "Filipino Popular Tales," *Mem. of the Am. Folk-Lore Soc.*, Vol. 12 (1921), p. 327, N. Y.; Espinosa, *Cuentos populares españoles*, Stanford Univ., 1923, p. 80.

Central America and South America it occurs in districts in which assimilation from Negro sources is very unlikely, and where we should be more inclined to look for Spanish sources. The intensity of Spanish influence in the Philippines is best illustrated by the rich Romance literature which is directly derived from Spanish literary and oral sources.¹¹ Although the essential form of the Tar Baby story occurs in the East Indies, the similarity of its setting in America, Africa and the Philippines shows that the forms in these three areas must go back to a common source. The question now arises whether we have the right to assume that the tale is of Spanish origin and was carried by the Spaniards to Africa and later on by African slaves to America. It seems to my mind that we may well consider here the question whether the numerous slaves of African descent who were imported into Portugal and there employed as agricultural laborers may not have had an influence on Portuguese folk-lore and indirectly on Spanish folk-lore. It is not improbable that folk tales from equatorial Africa may have been imported into Europe in this manner during the fifteenth century and may have been afloat there for some time without taking as firm root as the older folk tales, and that in this way the Portuguese and Spaniards were instrumental in disseminating tales of Negro origin. With the material in our hands at present it is impossible to decide just what happened. A thorough search in southern Spain and Portugal for tales belonging to this group may perhaps help us to clear up this important question.

A similar difficulty arises in regard to the tale of the attempted execution of Br'er Rabbit, who boasts that various methods proposed for killing him will be ineffectual, but says that he fears to be thrown into briar bushes. We find this tale widely distributed in the area of Negro influence in America, but in another part of the continent Turtle takes the place of Br'er Rabbit. The tale in which this occurs, "Turtle's War Party," is evidently an Indian tale, but it is difficult to believe that the incident here referred to should have arisen independently.

The problem that confronts us in regard to the Tar Baby story appears still more clearly in the story of the race between a

¹¹ Dean S. Fansler, "Metrical Romances in the Philippines," *Journal of American Folk-Lore*, Vol. 29 (1916), pp. 203 *et seq.*

slow and a fleet animal. In Asia and in Central Africa the story refers to a race between Turtle and some fleet runner. In Europe Turtle never appears in this rôle. Proof of direct European origin can best be given for the Laguna version of the tale. In the earliest recorded European version of the thirteenth century¹² the two runners contend in regard to the ownership of a field, and the same incident occurs in the Laguna form.¹³ It is absent in the African versions and we must, therefore, conclude that the Laguna tale is of European origin. In the area of Spanish influence we find the Frog as the slow animal, as in the French and Italian versions.¹⁴ The Frog as one of the two competitors appears in Laguna, among the Apache, in northern Mexico, Oaxaca and Chile. Among the Zuni the Gopher (or Mole) takes its place. Among the Cora of Mexico,¹⁵ the Locust. In the territory subject to French influence we find the Frog among the Kutenai.¹⁶ Among the Chiriguano the tick is the slow animal;¹⁷ in the Philippines the snail;¹⁸ in Borneo¹⁹ the crab. In other parts of America the slow competitor is the Turtle as in all parts of Africa and in the Aesopian fable. In the southeastern United States where Negro influence is all important it is easily understood why the African form should prevail, but it is not clear why we should find in the northern area, among the Arikara, the Salish of Washington, the Ojibway, the Wyandotte and others, the Turtle. It seems very unlikely that these tales should have been derived from Negro sources. We may therefore ask ourselves whether unrecorded French or Spanish versions do not exist in which Turtle appears as an actor.

¹² Bolte and Polivka, *Anmerkungen zu den Kinder- und Hausmärchen der Brüder Grimm*, Vol. 3, p. 343; Oskar Dähnhardt: *Natursagen*, Vol. 4, p. 470.

¹³ F. Boas, "Keresan Texts," *Publications of the American Ethnological Society*, Vol. 8, Part 2, p. 261, and corresponding translation in Part 1 (1925).

¹⁴ Bolte and Polivka, Vol. 3, p. 347.

¹⁵ K. T. Preuss, *Die Nayarit-Expedition*, p. 209, Leipzig, 1912.

¹⁶ F. Boas, *Kutenai Tales*, Bulletin 59, Bureau of American Ethnology (1918), pp. 43, 307.

¹⁷ Erland Nordenskiöld, *Indianersagen*, p. 292.

¹⁸ Dean S. Fansler, "Filipino Popular Tales," p. 429; W. H. Millington and Berton L. Maxfield, *Journal of American Folk-Lore*, Vol. 20 (1907), p. 315.

¹⁹ I. H. N. Evans, "Folk Stories of the Tempanouk and Tuarun Districts," *Journ. Royal Anthropol. Inst.*, 43 (1913), p. 475.

Still another analogous case is presented by the story of the escape up the tree, which has been fully discussed by Dr. Elsie Clews Parsons.²⁰ She gives a number of African versions, some from American Negroes and others from American Indians located on the western plains and plateaus. Recently a new version has been recorded from Puget Sound. In this case European parallels are also missing. Furthermore the tale is very thoroughly assimilated and forms part of stories of purely Indian form. Nevertheless the incident must be considered as imported from Africa or Europe. I am under the impression that a slow infiltration of elements of this type has occurred on the western plateaus, perhaps also in California, proceeding from Mexico northward; and that this current of dissemination is so old that most of the foreign material has been thoroughly embodied in native folk tales. This process is probably also the cause of the occurrence of the Swan Maiden element in some of the most important tales of the southwestern plateaus.²¹

Assimilation occurs perhaps more rapidly than is ordinarily assumed. Proof of this is the change of the moralizing fable into an explanatory Indian tale like the one referred to before, or the Sans Poil story of the race between Turtle and Frog,²² in which both animals stake their tails. Frog loses and for this reason the pollywog loses its tail.

While the material previously discussed is derived from the intimate intercourse between colonists or hunters and Indians, there is another group of tales that has been disseminated through the influence of missionaries. These are partly Biblical tales, partly moralizing fables used for the purposes of instruction. The latter group has been found particularly in Spanish territory where the Catholic clergy used them. Here belong a number of the Aesopian fables like that of the snake which in return for being freed by a man threatens to kill him. Stories of saints are also found in this territory. So far they have not been collected in other districts where Catholic mission-

²⁰ *Zeitschrift für Ethnologie*, Vol. 45 (1922), pp. 1-29.

²¹ F. Alden Mason, "Myths of the Uintah Utes," *Journ. of Am. Folk-Lore*, Vol. 23 (1910), p. 322; R. H. Lowie, "Shoshonean Tales," *ib.*, Vol. 37 (1924), p. 86.

²² "Folk-Tales of Salishan and Sahaptin Tribes," *Memoirs of the American Folk-Lore Society*, Vol. 11, p. 111, New York, 1917.

aries have been working, but they may occur there. On the whole, this group of tales is very slightly modified.

The fate of Biblical stories has been quite different and often they are found assimilated to the native style of mythology and of story telling. Examples are the Biblical tales of the Thompson Indians.²³ They believe that in the beginning all trees bore fruit, and that the pine particularly had large sweet fruit. God told man that he would come soon and tell them what they might eat. Meanwhile the Devil asked Eem (Eve) to eat of the fruit of the white pine, which was particularly good. She mistook the Devil for God, and as a punishment she was sent to live with the Devil and the fruits of all trees shrivelled up to the size of seeds and berries. Then God created a new wife for Atam (Adam) by taking out one of his ribs.

Christ is said to be the son of Patliam (Bethlehem). He is deserted by his mother in a swamp where a sheep and a rooster take care of him. The latter announces that he is a god. A cow is sent by God to feed him, and his mother takes him back from the swamp and travels with the child until she reaches a stream. Until that time human beings had no fingers and no toes, and when they stepped into the water in order to cross the stream (baptism) all of a sudden her feet and her hands assumed the present form.

Thorough assimilation is also found in the nativity tale of Zuni. Two versions have been recorded, one by Dr. Elsie Clews Parsons,²⁴ one by Dr. Ruth Benedict.²⁵ The most characteristic feature of this tale is that the child was born in a manger and that the animals came to bless it. The pig blesses it first and is recompensed by the mother by being given a large number of offspring. The sheep comes next and is given two offspring at a time. The mule refuses to bless the child and is punished with barrenness.

Many of the deluge tales of North American Indians are obviously derived from Biblical sources. There are also a large number of native deluge tales. The assimilation between the

²³ James A. Teit, "Mythology of the Thompson Indians," *Publications of the Jesup North Pacific Expedition*, Vol. 8, pp. 399 *et seq.*

²⁴ *Journal of American Folk-Lore*, Vol. 31 (1918), pp. 258, 259.

²⁵ *Ms.*

two groups is very thorough and in a great many cases it is difficult to decide whether we are dealing with a Biblical or a native story.

Not all the problems relating to the origin and development of contents and style of American mythology can be solved at the present time, but there is no doubt that Romance sources have added a great deal to the lore of America and that in some cases even stylistic characteristics of Romance story telling may be traced in native tales.

FRANZ BOAS

COLUMBIA UNIVERSITY

ITALIAN INFLUENCES ON LONGFELLOW'S WORKS

LONGFELLOW was one of the most brilliant cosmopolitan scholars of his age. He had a thorough knowledge of all the leading languages of Europe, and he not only read extensively from their respective literatures, but also drew from them valuable suggestions for many of his own poetic works. In this respect, the Italian influences were indeed the most numerous. While Dante was by far his greatest source of inspiration,¹ Longfellow's indebtedness to other Italian writers is by no means inconsiderable.

That Longfellow was familiar with Boccaccio's masterpiece is evident in his *Outre Mer* where he gives us Boccaccio's vivid description of the plague of 1348, and also in his *Tales of a Wayside Inn* whose setting bears certain similarities to the *Decameron*. As the seven young ladies and three young men in Boccaccio's work come together in a villa near Florence and delight in story-telling, so in Longfellow's poem, a student, a young Sicilian, a Spanish Jew, a theologian, a poet and a musician meet at an inn and tell tales by way of pastime. Moreover, the student in his tale about the Falcon of Ser Federigo adapts very closely Boccaccio's novella of the same name.

Of Longfellow's acquaintance with the Italian epic poets we have more than one example. In *Hyperion* he mentions Boiardo, "the old Lombard" who set all the church bells in Scandiano ringing because he had found a name for one of his heroes. In it he also refers to one of the chief characters in the *Orlando Innamorato*, namely Malagigi, "the necromancer who put all the company to sleep by reading to them from a book." In the *Tales of a Wayside Inn*, the student recites, in the introduction to his first tale, the three opening verses of the *Orlando Furioso*, and in *Kavanagh* the heroes of Ariosto's epic poem who are ever fighting, in spite of the fact that they are constantly overthrown, are appropriately compared to the inextinguishable passions of

¹ v. "Longfellow and Dante" in the *Report of the Dante Society of Cambridge* for the year 1924.

men. "Our passions never wholly die, but in the last cantos of life's romantic epos, they rise up again and do battle, like some of Ariosto's heroes, who have already been quietly interred and ought to be turned to dust."

In his *Journals* Longfellow quotes Alfieri's views on the different ages of the Italian language and alludes to Tassoni's *Secchia Rapita* by referring to the early history of Italy as a series of "fights for some empty buckets or the like, between one town and another." Tasso's letter to a friend in which he expresses his desire to end his troubled life in seclusion is cited in *Outre Mer* in connection with Longfellow's account of his visit to Sant Onofrio.

In *Hyperion*, Fleming, wearied from his long journey, enters a tavern and chants its praises in the words of the poet Aretino:

"He who has not been at a tavern knows not what a Paradise it is. O holy tavern, O miraculous tavern!—holy because no carking cares are there, nor weariness, nor pain; and miraculous because of the spits which of themselves turn round and round! Of a truth, all courtesy and good manners come from taverns, so full of bows, and 'signor sì!' and 'signor no!'"²

In Longfellow's notes to the *Divina Commedia* there are numerous reminiscences not only from Dante, but also from many of his Italian commentators, such as Benvenuto da Imola, Boccaccio, Venturi, Biagioli and Buti, as well as from Villani, Tiraboschi, Dino Compagni, Vasari, Quadrio, Covino, Crescimbeni, Balbo and Foscolo. Moreover, by way of comment or illustration, several of the Italian classics are frequently quoted or referred to, as, for example, the *Cento Novelle Antiche*, the *Decameron*, Sacchetti's *Novelle*, Petrarch's *Canzoniere*, Guido Cavalcanti's *Song of Fortune* and his ode on the noble heart, Guido Guinizelli's *The Tender Heart*, Ariosto's *Orlando Furioso*, Tasso's *Gerusalemme Liberata* and the *Aminta*, Guittone d'Arezzo's *Letter to the Florentines*, Cellini's *Life*, Filicaja's *Sonnet on Italy* and on Providence, Macchiavelli's *Belfagor*, and his epigram on Soderini; St. Francis of Assisi's *Sermon to the Birds*, Bandello's *Novelle*, Redi's *Bacchus in Tuscany*, and Florentino's *Pecorone*.

² *La Cortigiana*, Act II, Scene I.

As Dr. Morin pointed out,³ Longfellow's episode of the Calif Motcassim Billah in *Kambalu* is taken from Marco Polo's Travels; the tale of the Monk of Casal Maggiore (Tale II) goes back to Michele Colombo's *Tale of the Cordelier Metamorphosed*; *The Bell of Atri* is but a reproduction on a larger scale of Gualteruzzi's tale; *Charlemagne* (Tale II, 72) owes its original suggestion to Cantù's *Storia degli Italiani* (II, 122); and from Baldi's *Nautica* comes the inspiration for *The Building of the Ship*.

The tale of Emma and Eginhard has its sources in a chapter of Dandolo's *Storia del Pensiero nel Medio Evo* (Vol. I) entitled *I ministri di Carlomagno*, Dandolo's account being in turn borrowed from the original Latin of the Monk Lauresheim. The opening lines of the poem, dealing with the subjects taught in Alcuin's school, closely imitate the original:

"Secondo le tue esortazioni, ed in conformità al tuo savio volere, distillo agli uni il miele delle Sante Scritture, cerco di inebbriar gli altri col vino generoso dello studio degli antichi; nutro questi co' frutti della scienza grammaticale; tento far brillare agli occhi di quelli l'armonia degli astri. . . ."⁴

"When Alcuin taught the sons of Charlemagne,
In the free schools of Aix, how kings should reign,
And with them taught the children of the poor
How subjects should be patient and endure,
He touched the lips of some, as best befitted,
With honey from the hives of Holy Writ;
And others intoxicated with the wine
Of ancient history, sweet but less divine;
Some with the wholesome fruits of grammar fed;
Others with mysteries of the stars o'erhead, . . ."

In addition to this, however, we have in Longfellow a charming description of the monk's personal appearance and character, as well as of Eginhard's extraordinary accomplishments. The high esteem and respect which Eginhard enjoyed at the court of Charlemagne are briefly referred to in both versions, but while Dandolo merely mentions the fact that

³ P. Morin: *Les Sources de l'Oeuvre de H. W. Longfellow*, Paris, 1913.

⁴ Prospetto delle lettere d'Alcuino a Carlomagno. 38 796 Rendegli conto di quanto va operando per la prosperità della scuola dell'Abazia di Tours. . . .

Eginhard "era specialmente amato con vivo trasporto dalla figlia del principe per nome Emma," Longfellow tells us how this love first began and developed, and how it filled Eginhard's heart with an irresistible desire to see and speak to his lady, so that we are thus gradually prepared for the catastrophe which is to follow.

"Home from her convent to the palace came
The lovely Princess Emma, whose sweet name,
Whispered by seneschal or sung by bard,
Had often touched the soul of Eginhard.
He saw her from his window, as in state
She came, by knights attended through the gate;
He saw her in the garden as she strayed
Among the flowers of summer with her maid,
And said to him, 'O Eginhard, disclose
The meaning and the mystery of the rose';
And trembling he made answer: 'In good sooth,
Its mystery is love, its meaning youth!'

How can I tell the signals and the signs
By which one heart another heart divines?
How can I tell the many thousand ways
By which it keeps the secret it betrays?

O mystery of love! O strange romance!
Among the Peers and Paladins of France
Shining in steel, and prancing on gay steeds,
Noble by birth, yet nobler by great deeds,
The Princess Emma had no words nor looks
But for this clerk, this man of thought and books.

The summer passed, the autumn came, the stalks
Of lilies blackened in the garden walks,
The leaves fell, russet-golden and blood-red,
Love-letters thought the poet fancy-led,
Or Jove descending in a shower of gold
Into the lap of Danae of old;
For poets cherish many a strange conceit,
And love transmutes all nature by its heat.
No more the garden lessons, nor the dark
And hurried meeting in the twilight park;

But now the studious lamp, and the delights
Of firesides in the silent winter nights,
And watching from his window hour by hour
The light that burned in Princess Emma's tower."

Eginhard's rash determination to call on Emma at a late hour of the night, and the unpleasant surprise on the part of the lovers over the unexpected snowfall are dealt with in very much the same way in both works, except that Longfellow gives to all this a romantic touch and embellishes it with a splendid bit of natural description.

"Tema trattennevali della collera del re; ma quella cieca passione quai riguardi non supera? il giovine, fattosi di subito ardito, si condusse segretamente sul cuor della notte al dov Emma abitava; bussò alla porta, finse un messaggio, e gli fu aperto. . . . Quando sull'albeggiare volle tornarsene, avvidesi ch'era caduta neve e che l'orme de'suoi piedi avrebbero tradito l'amoroso convegno."

"At length one night, while musing by the fire,
O'ercome at last by his insane desire,—
For what will reckless love not do and dare?
He crossed the court, and climbed the winding stair
With some feigned message in the Emperor's name.
But when he to the lady's presence came
He knelt down at her feet, until she laid
Her hand upon him, like a naked blade,
And whispered in his ear: 'Arise, Sir Knight,
To my heart's level, O my heart's delight.'

And there he lingered till the crowing cock,
The Alectryon of the farmyard and the flock,
Sang his aubade with lusty voice and clear,
To tell the sleeping world that dawn was near.
And then they parted; but at parting, lo!
They saw the palace courtyard white with snow,
And, placid as a nun, the moon on high
Gazing from cloudy cloisters of the sky.
'Alas!' he said, 'how hide the fatal line
Of footprints leading from thy door to mine,
And none returning!'"

In like manner the passage dealing with Emma's clever,

though unsuccessful, efforts to prevent discovery of her lover's escapade is reproduced in Longfellow's poem with a greater degree of vividness and impressiveness. In it we are made to appreciate more fully the gravity of the situation and feel more keenly Charlemagne's anxiety and sorrow over what had happened.

"Ma Carlo che aveva passato quella notte insonne, e spiando l'aurora, guatava dal verone, vide la figlia procedere lenta coll'insolito peso sugli omeri, e depostolo, ricondursi cautamente alle sue camere. Conquiso da meraviglia e dolore tacque del veduto."

"That night the Emperor, sleepless with the cares
And troubles that attend on state affairs,
Had risen before the dawn, and musing gazed
Into the silent night, as one amazed
To see the calm that reigned o'er all supreme,
When his own reign was but a troubled dream.
The moon lit up the gables capped with snow,
And the white roofs, and half the court below,
And he beheld a form that seemed to cower
Beneath a burden, come from Emma's tower,—
A woman, who upon her shoulders bore
Clerk Eginhard to his own private door,
And then returned in haste, but still essayed
To tread the footprints she herself had made;
And as she passed across the lighted space,
The Emperor saw his daughter Emma's face!
He started not; he did not speak or moan,
But seemed as one who hath been turned to stone;
And stood there like a statue, nor awoke
Out of his trance of pain, till morning broke. . . .
And thus he stood till Eginhard appeared, . . ."

As in Dandolo, so in Longfellow the next morning Eginhard presents himself to the emperor, not, however, "per chiedergli istantemente una missione che lo avesse ad allontanare dalla corte," which would be apt to arouse Charlemagne's suspicion, but

. . . "to ask
As was his wont, the day's appointed task."

The Emperor, smiling, tells him to wait a while, for he must first attend to some very urgent business of state. In the meantime he summons the Imperial Council, lays the whole matter before them and asks them for sentence. Whereupon,

"With eager breath
Some answered banishment, and others death."

And here again we come to a somewhat different treatment of the story in Longfellow, for clemency is invoked, not merely with a view to drawing a veil over a dishonest act, but rather because "life is the gift of God and is divine," because "all men are fashioned of the self-same dust," and because "love reigns supreme and fate is its law."

"Il re udita ch'ebbe in opinione di ognuno parlò in tal tenore: . . . Eppertanto io non infliggerò al mio segretario per questo deplorabil fatto niun castigo: da cui il disonore di mia figlia sia per essere accresciuto anzichè cancellato: reputo caso più spediente, saggio, ed affacente alla dignità nostra perdonare a cotesti giovani il trascorso; e, unendoli in legittime nozze, velare il loro fallo coi colori della onestà."

"Then spake the king: 'Your sentence is not mine;
Life is the gift of God, and is divine;
Nor from these palace walls shall one depart
Who carries such a secret in his heart;
My better judgment points another way.
Good Alcuin, I remember how one day
When my Pepino asked you, 'What are men?'
You wrote upon his tablets with your pen,
'Guests of the grave and travellers that pass!'
This being true of all men, we alas!
Being all fashioned of the selfsame dust,
Let us be merciful as well as just;
This passing traveller who hath stolen away
The brightest jewel of my crown to-day,
Shall of himself the precious gem restore;
By giving it, I make it mine once more.
Over those fatal footprints I will throw
My ermine mantle like another snow."

"P. Che cosa sono gli uomini?

A. Viaggiatori che passano ospiti del sepolcro."

These two lines appear in a dialogue in Dandolo, "in cui ascoltiamo il maestro rispondere alli incalzanti interrogazioni di Pipino, secondo genito di Carlo Magno, che s'aveva allora sedici anni."

The last part of the poem, as was the case with the opening lines, is but a paraphrase of a corresponding passage in Dandolo.

"Eginardo ricevette comando di entrare; e Carlo, salutandolo con viso sereno—tu ci facesti intendere, disse, che la nostra regal munificenza non aveva per anco degnamente corrisposto a' tuoi servigi. Or io con magnifico dono farò che cessino quegli interiori tuoi lagni; siccome bramo averti sempre fido, come per lo passato, e affezionato alla mia persona, ti concedo in moglie quella delle mie figlie ch'è stata la tua portatrice—e tosto Emma fu fatta entrare tutta rossa in viso, e il padre mise la mano di lei in quella di Eginardo, e ricca dote le fu assegnata d'oro e di terre, . . ."

"Then Eginhard was summoned to the hall
And entered, and in presence of them all,
The Emperor said: 'My son, for thou to me
Hast been a son, and evermore shalt be,
Long hast thou served thy sovereign, and thy zeal
Pleads to me with importunate appeal.
While I have been forgetful to requite
Thy service and affection as was right.
But now the hour is come, when I, thy Lord,
Will crown thy love with such supreme reward,' . . .
Then sprang the portals of the chamber wide,
And Princess Emma entered, in the pride
Of birth and beauty, that in part o'ercame
The conscious terror and the blush of shame.
And the good Emperor rose up from his throne,
And taking her white hand within his own
Placed it in Eginhard's and said: 'My son,
This is the gift thy constant zeal hath won;—
Thus I repay the royal debt I owe,
And cover up the footprints in the snow.'"

Galgano, which appeared for the first time in the May number of *Putnam's Magazine* ⁶ for the year 1853, is an imitation of the first *novella* of the first *giornata* of Giovanni Fiorentino's *Pecorone*, with but a few variations. The poem opens with a beautiful description of Siena and its surrounding landscape, which, though perhaps of no particular interest to an Italian, is nevertheless important to the setting of the story and valuable

⁶ Vol. I, pp. 512-516.

to the foreign reader who is unacquainted with that region of Italy.

"You will not see, in many lands,
A region that is so divine
As that which, from the Apennine,
Studded with hamlet, tower, and town,
Sweeps in long undulations down
To the Maremma and the sea.
And in its midst Siena stands
With all its busy hearts and hands,
The home of love and gallantry."

Although the characters are the same, two of them assume different names in Longfellow's version. Thus "Madonna Minoccia, gentildonna di Siena, moglie d'un gentil cavaliere chiamato Messere Stricca," becomes "Bella Mano, the lady rich and fair, the wife of good Count Salvatore." Moreover, Galgano is no longer the typical Italian of the Renaissance, "ricco e di nobil progenie, atto e comunemente esperto in ogni cosa, valoroso, gagliardo, magnanimo, e cortese e universale con ogni maniera di gente, but he is simply "noble, handsome and rich," as any modern man might be. He is not the bold and passionate lover who persists in imposing his attentions on his lady, like Fiorentino's hero, but he is rather a romantic swain who yearns for her favor and yet has no courage to speak, feels embarrassed and humiliated in her presence, tries to conceal his emotions, and pines away in his loneliness; and all this with good reason, for she was prudent and ever refrained from giving him any encouragement.

". . . she was distant, she was cold,
And he, not being over-bold,
Walked ever more in humble guise,
And hardly dared to lift his eyes
To her, who thus his life controlled."

The incident which first leads Bella Mano to become interested in Galgano is identical in both stories. It takes place outside of Siena, at the country home of Salvatore.

"Ora avvenne che essendo Messere Stricca e la sua donna a un lor luogo ch'era presso a Siena, il detto Galgano passò per

la contrada con uno sparviere in pugno, e fece vista d'andare uccellando, e passò presso alla casa dove ella era; per che Messer Stricca lo vide e subito lo conobbe, e se gli fè incontra e domesticamente lo prese per mano, pregandolo che gli piacesse di andare a cena con esso lui e con la donna sua. Di che Galgano lo ringraziò e disse: gran mercè, fatevi con Dio, ch'io ho fretta. Messer Stricca, veggendo la volontà sua, il lasciò andare e tornossi in casa."

"A league beyond the city's gate
Lay the fair lands of his estate,
And yearly to those green retreats
The husband and the wife went down . . .
And by the window as they stood,
A youth came riding through the wood,
Bearing a falcon in his hand, . . .
It was Galgano: and the Count
Went forth and greeted him, and pressed
That from his steed he would dismount,
And be that night, at least, their guest.
To this Galgano answered nay;
He was in haste, he could not stay. . .
Musing a while the old man stood,
Then left the shadow of the wood, . . .
And disappeared within the door. . ."

The falcon chase which follows being almost an every day occurrence for a sixteenth century Italian is merely mentioned in Fiorentino's, while in Longfellow's, because of its interest to modern readers, it forms the subject of a most vivid and charming bit of description.

"E mentre che Galgano andava sopra pensiero una gazza si leva; per che costui lasciò lo sparviere, e la gazza fuggì nel giardino di Messer Stricca, e lo sparviere si ghermì con lei."

"., they heard
The screams of an affrighted bird,
And from the window they beheld
A falcon, with his jesses belled,
Out of a neighboring thicket soar.
Three circles in the air—no more—
He made, with such a sweeping wing,
It seemed a pleasure, not a toil;
Then, like a serpent from his coil,
Or like a stone hurled from a sling,

Down on his prey he came, and tore
 Its bosom, so that drops of gore
 Fell heavy on the glossy leaves,
 As rain-drops from the dripping eaves;
 And, with ensanguined beak and feather,
 Through the great dome of foliage dark,
 Upon the greensward of the park,
 Victor and victim fell together!"

The husband's lavish praise of Galgano's virtues give rise to the secret admiration of the wife for the young man; in both a meeting between the two lovers takes place on the same occasion, namely, on Salvatore's mission to Perugia; but while Minoccia immediately takes advantage of his departure in order to give vent to her lust, Bella Mano is to a certain extent a mere victim of circumstances. Upon finding herself alone "in that great, sombre house of stone," her thoughts unconsciously turn to Galgano; and even when she finally yields to the temptation and sends for him, her "fickle soul repented, but too late."

"... e veggendo la valentigia che fè lo sparviere nel pigliar la gazza domandò la donna, non sapendo di cui e'si fusse, di cui era quello sparviere. Rispose Messer Stricca: 'quello sparviere ha bene a cui somigliare però ch'egli è del più virtuoso giovane che sia in Siena, e del più compiuto.' Notò la donna quelle parole, e tennesele a mente. Onde avvenne che indi a pochi dì Messer Stricca fu mandato dal comune di Siena per ambasciadore a Perugia, perchè la donna sua rimase sola; e subito sentito che'l marito era cavalcato, mandò una sua segretaria per Galgano, pregandolo che gli piacesse venire infino a lei, che ella gli voleva parlare. . . . Fatta che gli fu l'ambasciata, Galgano rispose che verrebbe molto volentieri. . . . Si mosse la sera a ora competente, e andò a casa colei ch'egli amava assai più che gli occhi suoi."

"All that he said was simply this:
 It is Galgano's hawk, I wish,
 And much each other they resemble.
 . . . though Galgano came no more,
 Yet was he ever present there . . .
 At length—it was a luckless day—
 It chanced, that on some state affair
 Old Salvatore went away,
 And left her, restless and alone, . . .

And to Galgano's house she sent
A messenger of trust, to say
She had been waiting all the day, . . .
And that Galgano was her fate! . . .
. . . Galgano, when he heard
The lady's soft and gracious word,
. with speed
He mounted on his fleetest steed,
And forth into the country spurred. . .

How superior is Longfellow to Fiorentino in the description of the lovers' meeting. In one, the novelist, we have a scene of brazen immorality; Minoccia's lasciviousness, which knows no limit, leaves in us a feeling of repugnance and disgust. In the other, the poet, Bella Mano is already repentant, though constrained in spite of her remorse to face the critical situation created by a moment's weakness. So that, notwithstanding the immorality of her act, we are inclined to pity her.

"E giunto nel cospetto della donna, con molta riverenza la salutò dove la donna con molta festa lo prese per mano, e poi l'abbracciò, dicendo: 'ben venga il mio Galgano per cento volte; e senza più dire si donarono la pace più e più volte.' . . .

Disse Galgano: 'Madonna, io mi maraviglio forte, come voi avete stasera mandato per me più che altre volte, avendovi io tanto tempo desiderata e seguita, e voi mai non voleste me vedere nè udire; chè v'ha mosso ora?' Rispose la donna: 'io te lo diro. Egli è vero che pochi giorni sono, che tu passasti con un tuo sparviere quinci oltre; di che il mio marito mostra che ti vedesse e che t'invitasse a cena, e tu non volesti venire. Allora il tuo sparviere volò dietro a una gazza; e lo veggendo così bene schermire con lei, domandai il mio marito, di cui egli era: onde egli mi rispose ch'egli era del più virtuoso giovane di Siena, e ch'egli aveva bene a cui somigliare; però ch'e' non vide mai nessuno compiuto, quanto eri tu in ogni cosa. E sopra questo mi ti lodò molto onde io udendoti lodare a quel modo, e sapiendo il bene che tu mi avevi voluto, posemi in cuore di mandare per te, e di non t'esser più cruda; e questa è la cagione.'

'Veramente, disse Galgano, non piaccia a Dio, nè voglia, poi che'l vostro marito m'ha fatto e detto di me tanta cortesia, ch'io usi a lui villania.'

E subito prese commiato dalla donna, e andossi con Dio."

"And as he entered, . . .
 The lady rose to his embrace, . . .
 And murmured . . .
 'Welcome, a thousand, thousand times!'
 And much Galgano wished to know
 What had o'er come the lady's pride,
 And changed her and subdued her so.
 And she related the whole story;
 The story of that summer day,
 When he rode down the woodland way,
 And, though entreated, would not stay,
 And, of the falcon and its flight,
 And how her husband, Salvatore,
 Spoke of him with so much delight,
 With so much love and tenderness,
 . . ., that she could no less
 Than listen, and in listening love!

 And moved by a sublime decision,
 He said, in tone of deep contrition,
 'May God forbid that I defame
 Old Salvatore's honored name.
 And pay his noble trust in me
 By any act of infamy!'
 Then with the instinct of despair,
 He rushed into the open air!"

In his more elaborate treatment of Fiorentino's theme, Longfellow substituted for the rough simplicity of the Italian author his smoothness and polished elegance, and infused into the story a strong flavor of romanticism. Moreover, he stripped it of all indecent and licentious elements, and thus made it better suited for readers of the present age.

If we turn to *Michael Angelo*,⁷ Longfellow's last poem, we shall see that in some instances he took over entire passages word by word from Cellini's *Life*, from Valdés's *Alfabeto Christiano*, from Vasari's *Lives* and from Grimm's *Life of Michael Angelo*, while in other cases he simply borrowed a theme from some writer, embellished it with his own thoughts and meditations, and breathed into it his own personality.

⁷ The sources of *Michael Angelo* will be treated in a separate article.

It is evident, therefore, from what has been said, that the Italian influences to be found in the works of Longfellow are numerous and important. Longfellow held Italy in sincere and profound esteem. This esteem never faltered from the earliest days of his youth, when he caught his first glimpse of literary Italy, to the last moments of his long and productive life. His personal interest in that country was, moreover, fostered by favorable circumstances; his constant association with friends who were themselves enthusiastic admirers of everything Italian; his occasional visits to the peninsula and necessary contact with her forms of beauty; his constant reading of Italian authors. It was, however, more especially in the masterpieces of the literature that Longfellow found an unfailing source of intellectual enjoyment. He studied them with extreme care, and drew therefrom the essence of some of his richer thoughts and visions. Among all other influences, that of Dante was the most marked. This is not surprising, for he devoted many years of serious study to the works of the Italian master, as is shown by his translations of various passages of the *Commedia*, his lectures on the life and works of the poet and his scholarly version of the *Divine Poem*.

Yet, while the quotations and reminiscences from Dante are decidedly the most numerous, those drawn from other Italian poets and prose writers are not inconsiderable. This goes to show that Longfellow's Italian scholarship was both intensive and extensive; he paid careful attention also to the more important minor authors. The influence of these is clearly discernible in his writings even when, as sometimes happens, it is of a more or less complex or indirect nature.

In treating the question of Italian sources in the works of Longfellow one should never forget, however, that he was a man of many literatures. He was a naturally gifted linguist; he was a cosmopolitan scholar in the best sense of the word; as such he had access to the literatures of almost every European country. It is quite possible, then, that certain influences may not be the result of direct contact with Italian authors themselves, but rather of indirect contact with them through an English, French, Spanish, or German medium. (Cf. *Michael*

Angelo.) Then again, being a poet of real merit and quite capable of relying on his own resources, Longfellow was necessarily inclined to color, transform and recreate in the light of his own poetic genius the many themes or suggestions he so often borrowed from Italian writers. (Cf. *Galgano*.)

Hence we may safely conclude that while Longfellow owes much to Italy, and to other countries, he owes most to himself; his talent and temperament are mainly responsible for the eminent place which he occupies in the literary history of America.

EMILIO GOGGIO

UNIVERSITY OF TORONTO

NOTES ON THE ANONYMOUS CONTINUATION OF LAZARILLO DE TORMES

AT the conclusion of his enlightening *Remarques sur Lazarille de Tormes*, published some years ago,¹ M. R. Foulché-Delbosc added the text of a curious sixteenth century manuscript fragment, taken from a collection entitled *Liber facietiarum et similitudinum* found in the Biblioteca Nacional de Madrid. The text begins with the words: "De vna parte del libro llamado *Lazaro de Tormes*, que entre las otras peregrinaciones fue a vn monast^o de monjas y vio lo q̄ al presente se dize." There follows an anecdote related by a wandering outcast who applies at a convent to become a nun. The abbess in charge of the institution explains that wealth and family prominence are prime requisites for admission and begins to cite examples from among the inmates present. Thereupon a jealous wrangle ensues; and amid a bedlam of abuse in which the nuns engage, the protagonist departs in disgust. The passage concludes thus: "Visto que en toda la tierra hentre los honbres no hallaua rremedio ni Refrigerio ni donde me anparar me uine ha la mar hentre los pescados."

Regarding the fragment, M. Foulché-Delbosc makes this brief comment: "La valeur littéraire de ce morceau est médiocre, mais l'existence, à une époque très voisine de la publication de la célèbre nouvelle, d'un texte de ce genre, est un fait intéressant." Although his article has since been often cited by others, apparently less attention has been given to the manuscript episode than it would seem to merit. The following reference is made to it by L. Gauchat in his article, *Lazarillo de Tormes und die Anfänge des Schelmenromans*:²

"Foulché-Delbosc nun hat in einem handschriftlichen *Liber facietiarum et similitudinum* von Madrid, dessen verschiedene Teile vor und nach dem *Lazarillo* verfasst wurden, einige zwar

¹ Cf. *Revue hispanique*, Vol. 7, 1900, pp. 81-97.

² Published in *Archiv für das Studium der Neueren Sprachen und Literaturen* (Bd. 129), Braunschweig, 1912. Cf. pp. 439-440.

nicht wörtliche Anklänge an den *Lazarillo* gefunden, auch eine Anekdote, deren Held ein Lazaro de Tormes ist, und die im Roman fehlt. Das lässt schon vermuten, dass im Volke noch weitere Geschichten über einen Lazaro als einer Art von Eulenspiegel im Umlauf waren."

Again we find it mentioned by J. Cejador y Frauca in his edition of the *Lazarillo*:³

"En el *Liber facietiarum et similitudinum*, manuscrito de fines del siglo XVI, en la Biblioteca Nacional de Madrid (T. 18); . . . En los folios 75-76 hay un capítulo sacado de una obra larga que tendr a por t tulo *L zaro de Tormes* y acaba diciendo; 'me vine ha la mar hentre los pescados,' lo cual alude a la segunda parte del *Lazarillo*. Es trozo curioso y puede verse en la *Revue hispanique* (a o 1900-, pp. 95-97)."

Likewise in a later edition,⁴ A. Bonilla y San Mart n remarks:

"-el *Lazarillo* sigui  ley ndose e imit ndose en Espa a. El colector de cierto *Liber facietiarum et similitudinum*, de fines del siglo XVI, que se conserva en nuestra Biblioteca Nacional, recog o cierto cap tulo adicional (publicado por el Sr. Foulch -Delbosc) 'del libro llamado *L zaro de Tormes*,' donde relata, con perverso estilo, lances ocurridos en un monasterio de monjas."

Another comment is found in the *Historia de la Literatura espa ola* by Hurtado y Palencia,⁵ as follows:

"En cuanto a imitaciones, adem s de las dos continuaciones indicadas, es de notar que Luis de Pinedo, en su *Liber facietiarum et similitudinum* (de fin del siglo XVI), copi  una especie de cap tulo adicional donde se refieren los episodios sucedidos a *Lazarillo* en un convento de monjas, narraci n bien poco literaria, por su estilo mediano."

The most serious consideration given to the episode, however, is that of Professor C. P. Wagner in his valuable introduction to a recent translation of the *Lazarillo*.⁶ Professor Wagner utilizes the fragment as supporting evidence for a theory that the

³ *La Vida de Lazarillo de Tormes y de sus Fortunas y Adversidades* (Vol. 25, Cl sicos Castellanos), Madrid, 1914. Cf. footnote, p. 205.

⁴ *La Vida de Lazarillo de Tormes y de sus Fortunas y Adversidades* (Cl sicos de la Literatura espa ola), Madrid, 1915. Cf. pp. xxiii-xxiv of the *Advertencia*.

⁵ Madrid, 1922. Cf. p. 415.

⁶ *The Life of Lazarillo de Tormes and His Fortunes and Adversities*. Done out of the Castilian from R. Foulch -Delbosc's *Restitution of the Editio Princeps* by Louis How, with an Introduction and Notes by Charles Philip Wagner, New York, 1917.

Lazarillo and its continuations grew out of a legendary tradition which circulated in varying manuscript redactions long before the publication of the story in 1554. Indeed, it seems most likely that the first printed version of *Lazarillo's* life owed the protagonist's given name and some of his adventures to a traditional character or preexisting sources. But it is much less probable that the anonymous continuation which immediately followed (1555)⁷ shared the same debt. The two works are so entirely different in subject and spirit that a conciliation with regard to an earlier common version is extremely difficult. Moreover, the title of the continuation includes the words *Segunda Parte*, the text begins with a repetition of the final words of the original and contains specific references to other parts of it throughout, ending with a promise of another installment. All of these facts indicate plainly that it is a sequel. Professor Wagner points out that it does not imitate its predecessor as we should expect, which only corroborates the statement made in the expurgated edition of 1573 that it was the work of another author. He was probably one naturally fond of relating fantastic or imaginative adventures, and, therefore, incapable of following closely the realistic vein already struck.

The tradition theory can hardly be substantiated by citing, as Professor Wagner does, the *Segunda Parte* of Juan de Luna, published many years later (1620). In a prologue addressed to his readers,⁸ Luna says that his chief motive for publishing another version was due to his having found a little book purporting to be a continuation, but in reality an absurd misrepresentation of *Lazarillo's* life. His summary references to its contents show that he doubtless had in mind the anonymous sequel of 1555 or perhaps a translation of it.⁹ In order to lend

⁷ Two editions appeared in the same year: *La Segun-|da Parte de Laza-|rillo de Tormes: y | de sus fortunas y ad-|uerfidades. | En anvers, | En casa de Martín Nucio, a la en-|seña de las dos Cigüeñas. | M. D. L. V. | Con Preuilegio Imperial.* (Bound in same volume with first part which is dated 1554.) *La Segun-|da Parte de Laza-|rillo de Tormes, y | de sus fortunas, y ad-|uerfidades. | En anvers, | En el Vnicornio dorado, en | casa de Guillermo Simon. | M. D. L. V. | Con Priuilegio Imperial.* (Issued together with first part under same date.)

⁸ Cf. *Biblioteca de Autores españoles*, Vol. 3, *Novelistas anteriores a Cervantes*, Madrid, 1850, p. 111.

⁹ A French version was published in Antwerp in 1598 by Guislain Iansens.

reality to his own narrative, Luna pretends that it is based on the ancient chronicles of Toledo, though he was living in Paris at the time. These 'archives of the assembly of vagabonds,' as he terms them, were obviously fictitious. Then, too, he states that he had often heard his elders discuss Lazarillo's submarine adventures. Naturally in the course of sixty-five years various legends might have been formed on the subject which was popularly known from the printed story. At any rate, the first few chapters of Luna's work are deliberately based on the preceding accounts of Lazarillo's experiences, but his sojourn under the sea, though very similar to the anonymous continuation as far as it goes, is greatly condensed. Aside from certain reminiscences of the other two versions, Luna's development of the theme is characteristically original, emphasizing the anticlerical element. In concluding his narrative, the author evidently forgot his avowed rôle of documentary chronicler. These are the closing words: "Esta es, amigo lector, en suma la segunda parte de la vida de Lazarillo, sin añadir ni quitar, de lo que della oí contar á mi bisabuela. Si te diere gusto me huelgo, y adios."¹⁰ Whatever may have been the influence of folk-lore on the Luna continuation, there is little to suggest that it also formed a basis for the anonymous *Segunda Parte*. Tradition must be traced backwards, and Lazaro's association with the fishes seems to originate no earlier than 1555.

Mention of Lazaro and the tunny fish battle occurs in one of the manuscript texts of the *Crotalón*, a work ascribed to Cristóbal de Villalón and probably composed soon after Philip II began his reign in 1559.¹¹ That this allusion had reference to the *Segunda Parte* of 1555 was the opinion shared by two authorities on the Spanish picaresque novel, Sr. Bonilla¹² and Professor F.

¹⁰ *Biblioteca de Autores españoles*, Vol. 3, p. 128.

¹¹ For information concerning the life and works of Villalón consult the following: M. Menéndez y Pelayo, *Historia de los Heterodoxos españoles*, Madrid, 1880 (Vol. 2, pp. 356-358); *Publicaciones de la Sociedad de Bibliófilos españoles*, Vol. 33, Madrid, 1898 (Introducción, M. Serrano y Sanz); *Nueva Biblioteca de Autores españoles*, Vol. 2, *Autobiografías y Memorias*, coleccionadas e ilustradas por M. Serrano y Sanz, Madrid, 1905 (Introducción, pp. cx-cxxii); N. Alonso Cortés, *Cristóbal de Villalón, algunas noticias biográficas*, in the *Boletín de la Real Academia Española*, Vol. i, Madrid, 1914, pp. 434-448; F. A. de Icaza, *Miguel de Cervantes Saavedra y los Orígenes de "El Crotalón"*, *Idem*, Vol. iv, 1917, pp. 32-46.

¹² *Anales de la Literatura española*, Madrid, 1904 (Cf. p. 221). (An earlier but

de Haan.¹³ Their conclusion was a very natural one but Professor Wagner thinks otherwise. He notes the striking parallelism between the *Lazaro* fragment of the *Liber facietiarum* and an episode in Canto VIII of the *Crotalón*,¹⁴ which also tells of an experience in a convent of nuns. Since this adventure is not found in the anonymous *Segunda Parte*, he suggests that it may have been derived from a common source in an unknown manuscript redaction of the *Lazarillo* based on folk-lore. In this way he would account for Villalón's reference, and his view is sanctioned by Professor G. T. Northup.¹⁵

It was the appeal of Professor Wagner for any other explanation of the textual coincidence¹⁶ which prompted the present article. A recent consultation of the *Liber facietiarum* manuscript by the writer resulted in some observations which may be helpful in clarifying the relationship between the two convent episodes mentioned above. The full title of the collection is *Liber facietiarum et similitudinum Luduvici de Pinedo et Amicorum*,¹⁷ and it is found under the new catalog number 6960¹⁸ in the Manuscript Department of the Biblioteca Nacional de Madrid. It is apparently a sort of album of wit to which a number of persons contributed. A considerable portion of the contents is arranged alphabetically and seems to have been copied from another text, as M. Foulché-Delbosc has remarked. Several additional folios, however, some of which are in blank, indicate that the miscellany continued to circulate and gather a variety of material from different pens. The whole has been consistently referred to as belonging to the end of the 16th century, though its compilation began much earlier. Menéndez

misleading reference to this passage was made by M. Serrano y Sanz in his introduction to Vol. 33 of the *Publicaciones de la Sociedad de Bibliófilos españoles*. Cf. footnote 2, p. 104.)

¹³ *An Outline of the History of the Novela Picaresca in Spain*, The Hague and New York, 1903. (Cf. note, p. 85.)

¹⁴ Cf. *Nueva Biblioteca de Autores españoles*, Vol. 7, *Orígenes de la Novela*, Madrid, 1907, p. 166 *et seq.*

¹⁵ In his review of L. How's translation in *Modern Philology*, Vol. xvi, 1918. Cf. p. 387.

¹⁶ Cf. How translation, note, p. 130.

¹⁷ Only the title is in Latin.

¹⁸ The classification (T. 18) given by Foulché-Delbosc and Cejador was that of an older system.

y Pelayo dates it not later than 1563.¹⁰ According to M. Foulché-Delbosc, "Nous trouvons au f. 63 vo. la date 1552, mais au f. 64 nous voyons mentionné 'el serenissimo rey don Philippe,' ce qui prouve que si une partie du volume est antérieure à la publication du *Lazarille de Tormes*, une autre partie lui est postérieure, et cela ne permet pas de fixer une date pour le fragment dont nous avons parlé." He refers to another fragment which he had reproduced from the same collection.

We are chiefly concerned with the Lazaro passage however (ff. 75-76). Its incompleteness would be evidence enough that it had been detached from a longer work even if the explanatory statement to this effect were lacking. These prefatory words, "De una parte," etc., are in an entirely distinct hand from what follows, a very significant fact which M. Foulché-Delbosc, in his scant notice of the manuscript, might well have mentioned for the guidance of others. The note is crowded in above the longer text, and the condition of the ink indicates that it was inserted some time afterwards, probably as an explanatory comment by one who was familiar with the episode in its proper setting. Furthermore the information it affords is inexact. The person supposed to be relating the adventure is of the feminine sex as may be seen at a glance from such passages of the text as "por ser yo del genero femenino," and "como me viesen tan maltractada." This feminine agreement of adjectives and participles is consistent throughout. Clearly, then, it is not Lazaro de Tormes who is describing his wanderings, as the commentary states; unless, of course, we may assume that Lazaro was at one time transformed into a woman. Such an assumption could not be founded on any known version of his life.

The question arises at once, why did someone add this note connecting the episode with Lazaro's adventures? The easiest and most logical supposition is that the commentator recognized the fragment as belonging to a work known as *Lazaro de Tormes* and obeyed the impulse to record his identification of it. In doing so he had foremost in mind the longer narrative and neglected to make the proper correlation. If this may safely be taken for granted, we must seek the complete text to which the

¹⁰ Cf. *Orígenes de la Novela* (Vol. 7, *Nueva Biblioteca de Autores españoles*), Introducción, p. lx.

fragment belongs. A perfectly good clue is given in its final words: "uine ha la mar hentre los pescados." As has been observed by Sr. Cejador, this immediately recalls the anonymous continuation, in which most of the adventures occur under the sea among the fishes. Its title page, based on that of the original, refers to the hero as Lazarillo but in the chapter headings, where the name occurs, it is Lazaro. All through the text the protagonist calls himself by the latter name and concludes the story by signing himself Lazaro de Tormes. This can easily account for the confusion of titles.

Every careful reader of the *Segunda Parte* of 1555 must have noticed that Chapter XV is incomplete. The other chapters are comparatively long, whereas this one is extremely short and shows an utter lack of coherence. Its importance in the discussion warrants reproduction here.²⁰

"CAP. XV. *Como andando Lazaro | a caça en vn bosque perdido de | los suyos hallo la verdad.*

Como yo me perdi de los mios | halle la verdad, la qual me dixo | fer hija de Dios, y auer baxado del | cielo a la tierra por biuir y aproue- | char en ella a los hombres, y como | casi no auia dexado nada por andar | en lo poblado, y visitado todos los | estados grandes y menores, y ya q̄ | en casa de los principales auia halla- | do affiento, algunos otros la aiuan | rebuelto cō ellos, y por verfe cō tan | poco fauor fe auia retraydo a una ro- | ca en la mar contome cosas marauil- | lousas que auia passado con todos ge- | neros de gētes, lo qual si a. v. m. vui | effe de efcreuir seria largo, y fuera | de lo que toca a mis trabajos quan- | do fea v. m. seruido si quisiere le em- | biare la relacion de lo que con ella | passe, buelto a mi Rey le conte lo q̄ | con la verdad auian (sic) passado."

A passage of Chapter V shows that the tunny fishes were accustomed to hunting, but as there is nothing immediately preceding Chapter XV about Lazaro and his companions going hunting in a wood, its heading and initial words evidently refer to a part of the narrative which has been omitted. Moreover, Chapter XVI is entitled, "*Como despedido La- | zaro de la verdad, yendo cō las Atu- | nas a desouar fue tomado en | las redes, y boluio a | ser hombre,*" and begins thus: "Yendome a la corte consolado cō | estas palabras biui alegre algu- | nos dias en el

²⁰ Nucio, edition 1555, p. 56.

mar." The interrupted sequence is notable. Later, in Chapter XVII, Truth reappears to Lazaro in a dream and reminds him of a promise he had made to her at their previous meeting in the sea. Since no such promise is found in the text, this also points to an omission in Chapter XV.

Professor Wagner has noted all of these peculiarities, but charges them to confusion resulting from manuscript transmission, and suggests that the continuer, who was drawing on an earlier source, supplied the heading for Chapter XV in the effort to bridge over the lack of coherence found in his model. If, however, manuscript transmission alone were responsible for this outstanding break in the continuity of the *Segunda Parte*, would not the same confusion be more evident in other parts of the text? Aside from the one instance, the narration is remarkably coherent. We do find the expression "por evitar prolijidad" occurring in Chapters II and XII, but apparently it is only to ward off digression and does not affect the discourse.

Reasons have already been given herein for not considering the continuation as an offshoot of the same or parallel traditions which brought the original Lazarillo story into literature. Rather does it seem more probable that the succeeding work was purely a sequel of independent workmanship. In view of this, we may also assume that the continuer at first wrote Chapter XV in full, as he did the others, along with its chapter heading which was appropriate for the material it originally contained. Such material must have dealt for the most part with the conversation between Lazaro and Truth, in the course of which the latter related some of her bitter experiences on earth among men. Seeing how much worse human associates might be, Lazaro naturally felt more reconciled to his rather pleasant existence among the tunny fishes, and, in parting from his new and sympathetic acquaintance, exchanged with her pledges of mutual loyalty and protection. This would account for the opening words of the following chapter as well as the passage in Chapter XVII when Truth again appears and chides Lazaro for his lack of faith. For some reason not entirely clear to us, either the author or the printer must have made a hasty redaction of Chapter XV on the eve of publication. The person making the

cut failed to disguise his act by a proper rewording, merely excusing the omission on the grounds that it would be a digression from the main story. We have already seen that it was the author's intention to avoid prolixity. The same careless reviser was probably responsible for adding the sentence at the end of Chapter XV, "buelto a mi rey," etc., which overlaps the words "Yendome a la corte," beginning the next chapter.

What could have caused this sudden alteration? A hint at the solution may occur if one bears in mind that it was a time when the watchful eye of the inquisitorial censor was developing its greatest efficiency. To attract unfavorable attention from this quarter meant serious consequences for any aspiring man of letters, and to publish a work without the ecclesiastical approbation was to risk the gravest difficulties. It would seem that the author of the *Segunda Parte* was among the many who had already incurred the inquisitor's suspicion or feared to do so. Otherwise, why was his work given to a foreign press which was the haven of others under similar restriction in Spain, and why did he shield his connection with the enterprise with such care that his identity has never yet been discovered? Perhaps he had taken advantage of the excellent opportunity for satire offered by Truth's account of her experiences in Chapter XV and had indulged in some criticism of the clergy in answer to a desire that had been restrained elsewhere in the narrative. Overcome with misgiving and acting on the advice of others or the dictates of his own better judgment, he may have decided to cut the passage that invited trouble most strongly. That he was capable of satire may be seen from other parts of his text.²¹ There seems to be careful discretion in the handling of the character of the archpriest in the story, but even so, the suspicion of his unworthiness is perpetuated from the original *Lazarillo*. Hence it was respect for the power of church officials and not friendliness toward them which makes anticlericalism noticeably lacking from the continuation. Doubtless the antagonism of the Church, which soon led to the prohibition (1559) and later the expurgation (1573) of the first part, was already ominously evident to the continuer before he began his task.

²¹ Cf. the shipwreck scene in Chapter II.

After this analysis of certain aspects of the *Segunda Parte*, it is time to take up once more the interesting manuscript reproduced by M. Foulché-Delbosc from the *Liber facietiarum*. So firm is Professor Wagner in his conviction regarding the tradition theory that he overlooks any possible relationship between this convent episode and Chapter XV of the *Segunda Parte*. We have seen, however, that the commentary note attributing the passage to a book called *Lazaro de Tormes* erroneously represented Lazaro as the protagonist of the adventure when in reality it was a woman. The significant final words of the manuscript plainly refer to some work other than our original *Lazarillo*, and seem to link it with the anonymous continuation. We find in the latter an incomplete chapter lacking an episode, probably anticlerical, in which Truth relates her mistreatment and hardships among "todos generos de gentes" after having visited "todos los estados grandes y menores." Could not the manuscript fragment have formed a portion of Chapter XV of the *Segunda Parte* before its haphazard condensation? The inference is made more certain by the following passage in the manuscript:

"todas me tomaron hen medio e començando a sospirar me preguntan de donde hera he que desbentura fue la mia teniendo tan buen gesto he dispusicion geltir andar tan herida Rota maltractada yo les rrespondi harto mal hes senoras. Vs. mds. no me conosçer y aun por eso ando qual veis que si bien conosçida fuese seria hamada he tractada segund merezco mas si la senora habadesa e senoras religiosas fuesedes seruidas de me Resçebir por monja yo olgaria de serlo e aunque al presente hos parezca mi docto no ser tan subido podeis pensar que solo lo que la casa hera dara hestando yo hen ella ualdra mas que todo hel mundo."

Who, other than Truth herself, could speak thus? When properly punctuated and corrected, the whole convent episode compares quite well in style with that of the *Segunda Parte*. Some of the orthographical peculiarities were characteristic of the epoch and may be found in the 1555 editions of the continuation. The manuscript's opening phrase "*por manera que*" is in keeping with the common device used by the continuer to maintain coherence between paragraphs. The same expression and others such as *determine ir*, *paresciome*, *cual* (for *como*), *harto*,

desventura, holgar de, tome la puerta (calle), ante mis (los) ojos, venir a la mar, entre los pescados, occur in the longer text, some of them with marked frequency.

The suppressed portion of the *Segunda Parte* was not necessarily destroyed. It may have been retained by the author and circulated among his acquaintances. In this way it might have come to be copied in Pinedo's miscellany which evidently began compilation at about the time when the *Segunda Parte* was composed. The author of the latter may have even been one of the friends who contributed to the book of facetiae. If so, he would have been apt to utilize suppressed scraps from his own works, such as this Truth fragment. If he were especially anticlerical, he would select the convent episode as a choice bit of satire on his favorite theme. Its abrupt beginning shows that it was preceded by other episodes of like nature. One of these, in fact, may have been the basis of another passage in the same *Liber facetiarum*. It again represents Truth as an outcast wandering among various types of people and relates one of her experiences.²²

It now remains for us to reconcile the similarity between the manuscript passage taken from the *Segunda Parte* and the convent episode in Canto VIII of the *Crotalón*. The two are strikingly alike in subject, style and diction. Both are highly anticlerical, making capital of the vanity among nuns over family name, their rebellion at enforced imprisonment, and their petty jealousies which led to coarse quarrels. At the same time we may well take into consideration another passage of the *Crotalón* (Canto XVIII) which also furnishes an interesting analogy. Here we find Gallo on a ship swallowed by a monster that lives in the sea. While exploring the contents of its cavernous belly, the protagonist and his companions come upon Truth (a very near relative of God) living with her mother (Kindness). He hears how they had wandered on earth among all classes of society and finally came to be outcasts living under the sea. Truth relates in detail some of her experiences with mankind, which would fit perfectly in a reconstruction of Chapter

²² Cf. pp. 314-315 of *Sales Españolas o Agudezas del Ingenio nacional*, recogidas por A. Paz y Mélia. *Primera serie*, Madrid, 1890. (Colección de Escritores castellanos, Vol. 80.)

XV of the *Segunda Parte*. Indeed we find the missing promise of Lazaro in these words of Gallo: "y yo enamorado della me ofreçi a su perpetuo servicio pareçiendome que en el mundo no auia cosa más perfeta que desear."²³

This close parallelism between the several passages is too much to ascribe to coincidence alone. Granted that Truth may have been a legendary outcast, she would hardly appear by mere accident under such identical circumstances in three different works of the same period. Nor would imitation itself have been so persistent. Common authorship must therefore offer the most plausible explanation. It has already been very wisely suggested by Sr. Bonilla that Cristóbal de Villalón could have been the anonymous continuer of *Lazarillo de Tormes*,²⁴ and others have mentioned Villalón as the possible author of the original on much less evidence.²⁵ In the light of our discussion Sr. Bonilla's theory gathers much support. We know that Villalón, after extensive travels in Europe, was back in his native Valladolid in 1555. With his fondness for relating imaginative adventures as shown in the *Crotalón* and the *Diálogo de las transformaciones*, his would have been just the sort of genius to conceive a sequel to the popular *Lazarillo*, sending the hero through the fantastic tunny fish episode. The shipwreck incident as well as the references to Salamanca and Lazaro as a teacher of languages in the *Segunda Parte* recall experiences in the author's own life. He bitterly satirized the clergy in some of his works, which may partially account for their having remained in manuscript form. He would have been the most likely person to introduce the Truth episode in Chapter XV of the *Segunda Parte*, later redacting it and cutting out whole paragraphs as he did in the case of other works. These omitted portions of Truth's experiences apparently were afterwards embodied in the unpublished *Crotalón*. Finally, it must be remembered that Villalón had dealings with Antwerp printers, for in 1558 his *Gramatica castellana* was issued from the press of the same Guillermo Simon who published one of the 1555 editions of the *Segunda Parte*.

²³ Cf. *Nueva Biblioteca de Autores españoles*, Vol. 7, p. 237.

²⁴ *Anales*, p. 221.

²⁵ Cejador in the introduction to his edition already cited. A. Morel-Fatio, *Vie de Lazarille de Tormès*, Paris, 1886, Préface, pp. xvi-xvii.

Any theory regarding the authorship of the anonymous continuation of the *Lazarillo* must, of course, be based on supposition. The observations ventured above are simply to be taken as indications which it is hoped may revive interest in a point of literary significance the importance of which has been too much neglected. It would be gratifying if other scholars like Professor Wagner should give their attention to this subject. As it is, he is to be greatly commended for initiating a movement to save the *Segunda Parte* from the fate which seems to be destined for most of its kind in literature.

ROBERT H. WILLIAMS

COLUMBIA UNIVERSITY

MISCELLANEOUS

CHRESTIEN DE TROYES'S ATTITUDE TOWARDS WOMAN

DURING the last four or five years several articles on Chrestien de Troyes have appeared in various scientific journals¹ showing that there is still a very strong interest in this Balzac of the twelfth century, and proving also that the last word about his works, his theories, his psychology is yet far from having been told. Chrestien is generally considered as the best exponent of courtly love as it was understood in the twelfth century and in the early part of the thirteenth; and it is also generally assumed that he was a *convinced* exponent, that he believed in what he was preaching, as does Miss Borodine, when she says:

"Entraîné par le courant des idées sentimentales qui s'épanouissent autour de lui, le poète champenois compose sa trilogie admirable de l'amour courtois: *Cligès*, *Lancelot*, *Yvain*. L'idéal de la gloire, chanté naguère avec enthousiasme [*Erec*], s'efface et pâlit maintenant devant l'éclat de l'astre nouveau."²

A certain irony, however, which I think can be seen throughout the works of Chrestien (in varying degrees, to be sure) and a certain matter-of-factness which appears time and again in his treatment of woman, lead me to the opinion that he was not perhaps as firm a believer in the theories which he was expounding as has been thought and said.

When we speak of Chrestien's irony we immediately think of the famous, almost savagely ironical passage in *Yvain* in which Laudine accepts to return the love and to become the wife of the

¹ M. Wilmotte, *Chrétien de Troyes et le Conte de Guillaume d'Angleterre*, Romania, 1920, pp. 1-38; F. E. Guyer, *The Influence of Ovid on Crestien de Troyes*, ROM. REV. XII, pp. 97-134, 216-247; Lucy M. Gay, *The Chronology of the Earlier Works of Crestien de Troyes*, ROM. REV. XIV, pp. 47-60. We might also mention Myrrha Borodine's book, *La Femme et l'amour au XIIIe siècle d'après les poèmes de Chrétien de Troyes*, Paris, 1909.

² Borodine, *op. cit.*, p. 280.

man who a few days before slew her husband, proving to herself through a love casuistry, which must have delighted Chrestien's admirers, that it is perfectly proper to do so, for he really has done her no harm!

"'Va!' fet ele, 'puez tu noier,
Que par toi ne soit morz mes sire?'
'Ce,' fet il, 'ne puis je desdire,
Ainz l'otroi bien.'—'Di donc, por quoi?
Feis le tu por mal de moi,
Por haïne ne por despit?'
'Ja n'aie je de mort respit,
S'onques por mal de vos le fis.'
'Donc n'as tu rien vers moi mespris,
Ne vers lui n'eüs tu nul tort;
Car, s'il poist, il t'eüst mort.
Por ce mien esciant cuit gié,
Que j'ai bien et a droit jugié.'" (Yv. 1760-72)

And when Yvain is brought before her by Lunete, she has not a single word of reproach, she cannot even be severe, she immediately adopts a bantering tone; and if she does not fall upon his neck as soon as he appears, it is only because she thinks it might be jarring even to him (cf. v. 1975 ff.).

If we considered only this passage, we would say that Chrestien undoubtedly was a woman-hater who could say nothing scathing enough about the weaker sex. But was he? Anyone who has written such a charming tale as *Erec et Enide* can hardly be accused of misogyny. If there is no sarcasm in this novel, there are at least touches of kindly irony here and there, as for instance when our poet tells us that Enide is going to commit suicide because she thinks Erec is dead, and yet makes her delay long enough to enable Count Oringle de Limors to come and rescue her:

"L'espee fors del fuerre tret,
Si la comance a regarder.
Deus la fist un po retarder,
Qui plains est de misericorde." (E. et E. v. 4670-3)

Again we find a good deal of gentle irony in *Cligès*. Even if we leave aside the irony which appears in the rather long passages

in which Soredamor and Cligès are analyzing their nascent love (v. 475 ff.; 625 ff.; 897 ff.; 998 ff.; etc.)—and which Mr. Guyer shows us not to be peculiar to Chrestien, but to be Ovidian—we have other touches which seem to be more personal, as when, for example, Chrestien states that Soredamor accepts Alexander because she is entirely “au comandement la reine” (2338), or when he tells us that after having rescued Fenice from the hands of the Saxon duke, Cligès is taking her back to the Greeks’ camp and that, although both would like nothing better than to talk of their love for each other, they are afraid to do so. The poet adds:

“Se cele comancier ne l’ose,
N’est mervouille; car siple chose
Doit estre pucele et coarde.” (*Cl.* 3839-41)

A rather amusing statement for us who know of the love potion she has caused her husband to drink!

If leaving aside irony we will now consider matter-of-factness, we will also find plenty of examples. One of the first things which strikes us in reading Chrestien’s works is the slight regard with which woman is so often treated in the serious matters of life. She is at times exalted, almost deified, and the next moment she is treated almost like chattel. This, of course, may be due to the fact that courtly love had become an art, a science of which woman was the high-priestess, whereas in real life she occupied a secondary, dependent legal position. Nevertheless, the two things are hard to reconcile; and it shows, I think, that Chrestien—and he was not alone—did not take very seriously the science of courtly love, and even considered it as foolish.

In *Erec et Enide*, for instance, when Erec comes to the vavasor’s house, he thinks nothing of letting Enide, at her father’s command, take his horse to the stable, remove its saddle and bridle, currycomb and groom it, and then give it oats and hay (v. 451-58); again when he discovers how pretty and well behaved the girl is, he falls in love with her; but he does not swoon or change color, he merely asks bluntly for her hand:

“Mes je vos promet et otroi,
Se vos d’armes m’aparelliez
Et votre fille me baillez

Demain a l'esprevier conquerre,
Que je l'an manrai an ma terre,
Se Deus la victoire me done." (*E. et E.* v. 657-63)

The vavassor himself is just as blunt, he does not ask his daughter what she thinks about it, nor does he discuss the question with his wife; he merely takes the girl by the hand and says to Erec: "'Tenez!' fet il, 'je la vos doing'" (678). Enide herself is perfectly matter-of-fact in all this. She has absolutely nothing to say on the subject, and seems to be entirely passive. Of course, she loves Erec, but this love was very sudden for she had never seen him before, and probably had never heard of him. Somehow we have a feeling that she would have submitted in very much the same fashion had it been anyone else than Erec.

There is nothing exalted or even refined about Fenice when she is discussing her love for Cligès with her nurse, and in the extremely frank statements she makes about her husband-to-be (cf. v. 3170 ff.). This is almost shocking in a young girl who is not supposed to know much about life! Further on, in the same book, when Cligès has come back from Arthur's court and Fenice one day is telling him of the way her husband was drugged on his wedding-day with the attendant result (v. 5235 ff.), we can see nothing poetical about it. Her matter-of-factness, her cunning and her desire for security in her sin and for avoiding all blame are rather distasteful and show a calculating woman rather than a great lover. She would be much more charming if she abandoned herself in a more natural fashion, without all the careful planning which is used in preparing what becomes deliberate and perfectly conscious adultery. Her manner of telling Cligès that she will not be his until he has found a way of insuring her complete safety and blamelessness seems more like a bargain than a lover's promise (v. 5263 ff.); and Fenice makes us think of a woman who sells herself rather than of one who freely abandons herself to the one she loves.

It would hardly be worth while to discuss at length every passage which shows matter-of-factness. It will be sufficient that such passages be merely mentioned, as those familiar with Chrestien's works will immediately recall the episodes alluded to.

In *Guillaume d'Angleterre* we have the way in which the king

takes his misfortune when separated from his wife and newborn sons (v. 748-9; 871 ff.). In the same work, we may mention the marriage venture of Graciene with Gleoläis (v. 1107 ff.). Especially interesting is the passage in which Chrestien shows the moral struggle which takes place in Graciene's mind: she does not want to become the wife of Gleoläis, but on the other hand she would like very much to have his estate, she would like to have the social prestige which would come to her by such a marriage without having to fulfill the obligations which it would entail upon her—in other words she would like to do what the French call "*ménager la chèvre et le chou*," a most common of human characteristics if not one of the noblest, which shows Chrestien's common sense and understanding of the average man's or woman's psychology (v. 1196 ff.).

In *Lancelot* when the hero is reconciled with Guenevere and he asks her if he could not see her at some other time to talk with her more freely:

"Et la reine une fenestre
Li mostre a l'uel, non mie an doi," (*Lan.* v. 4524-5)

we have a very graphic and matter-of-fact detail, as are also the arrangements which the two make later in the night about Lancelot's coming into the Queen's room.

Finally in *Yvain*, the passage already mentioned at the beginning of this article during which Laudine and Yvain come to terms, and especially the way in which, after having accepted Yvain as her next husband, Laudine adds:

". De ci nos an irons
An cele sale, ou mes janz sont,
Qui loé et conseillé m'ont,
Por le besoing que il i voient,³
Que mari a prandre m'otroient." (*Yv.* v. 2040-44)

If I have examined somewhat at length those passages showing either irony or matter-of-factness, it is not because they are very new, but because, to my mind, they show the real Chrestien as contrasted with the literary, artificial Chrestien. Our Champenois was, I think, a well-balanced, sensible person

³ I am changing the punctuation slightly.

who had too much common sense—and probably he was not devoid of a touch of what we know as “esprit gaulois”—to accept fully and believe genuinely in courtly love. I should even go further and say that he had a real distaste for the art or science of love, and that if he wrote such romances as *Cligès*, *Lancelot*, *Yvain* or *Perceval* in which love is sublimated and woman exalted, it is not because he had an exalted idea of either, but because it was the fashion in his day and because, as a court poet, and in order to exist, he was obliged to write to suit the taste of his patrons and admirers. I believe that Chrestien, had he been entirely free, would have preferred to write such stories as *Erec et Enide* or *Guillaume d'Angleterre*, and that these represent his true, natural manner.

This leads me to say a word about the chronology of the earlier works of Chrestien, and especially about the place to which his *Guillaume d'Angleterre* must be assigned. While I agree with Miss Gay when she tells us at the end of her article that her

“examination of the Ovidian material in *Cligès* shows that there is not enough in it that was not already in the literature with which Chrestien was familiar before he wrote *Erec*, to create even a slight probability that before he wrote *Cligès* he had taken a fresh draft from Ovid”⁴

I don't think that this is sufficient in itself to reach her conclusion about the accepted chronology: the Ovidiana, the *Tristan* story, *Erec*, *Cligès*. On the other hand while I am of the same opinion as Mr. Guyer in thinking that *Erec et Enide* is Chrestien's first work, I do not agree with him when he says, speaking of *Guillaume d'Angleterre*:

“The author of such a love episode might have been he who wrote *Erec et Enide* before his interest in Ovidian love had been awakened, but surely not that Chrestien of the latter period who had acquired a new psychology of love.”⁵

This might be true if we could assume that when he wrote *Erec et Enide* Chrestien knew nothing about Ovidian love, a thing which Miss Gay has shown conclusively, I think, to be impossible, or if we granted that Chrestien became a thoroughly uncompromising

⁴ Gay, *loc. cit.*, p. 60.

⁵ Guyer, *loc. cit.*, p. 247.

apostle of Ovidian or courtly love, something I hope to have shown improbable. I know it is hard to believe that a man having written nothing before should for his coup d'essai give such a work as *Erec et Enide*, but we must not forget that geniuses are born, not made.

In an article entitled *Chrétien de Troyes et le Conte de Guillaume d'Angleterre*,⁶ M. Wilmotte comes to the following conclusion concerning the place to be assigned to *Guillaume* among the works of Chrestien:

"Tout au plus serais-je, à titre conjectural, enclin à admettre, comme le début de *Cligès* ignore notre conte et que celui-ci fait trop d'honneur à l'auteur pour qu'il l'ait volontairement omis, qu'il y travaillait en même temps qu'à l'histoire du fils de Soredamor, mais qu'il ne le publia qu'après."⁷

I believe he is right in his last statement, viz., that *Guillaume* was published after *Cligès*, but I doubt whether the two works were written at the same time.

The only thing that remains to be explained is this: How is it that Chrestien should have written two novels which show no Ovidian influence or so little as to amount to nothing when he seems to have been so very much influenced by the Latin poet in his other works; and how is it that those two works which seem to stand apart from the rest should also be apart from one another? I am inclined to explain it thus: Chrestien who was evidently a very gifted youth wrote the story of *Erec et Enide*. This was, of course, noticed by the reading public and probably brought Chrestien to the attention of wealthy patrons who must have told him that he should devote his talent to writing novels which would be more to the liking of such patrons and, especially, patronesses. Someone may even have commissioned him to translate Ovid into French. While thus engaged he might have had the idea of writing a novel of courtly love, or he might have been asked to do so: this novel is *Cligès*. Then, more or less weary of such a romance, weary of writing about something he did not really have at heart, he began to write another story, a novel of adventure in a more natural way, *Guillaume d'Angleterre*.

⁶ *Romania*, 1920, pp. 1-38.

⁷ Wilmotte, *loc. cit.*, p. 38

Would it be too rash to suppose that having shown part of this tale to his patroness Marie de Champagne, she might have expressed strong disapproval and might even have ordered Chrestien to write only on themes dealing with courtly love; and that our poet, exasperated at this treatment, in a sort of paroxysm of rage wrote *Lancelot* in which he shows what the results of such love may be, then *Yvain* in which he rebels against the tyranny of woman, and finally *Perceval* which he did not finish, perhaps through lack of sufficient interest. This might also perhaps explain the shortness of *Guillaume* (only 3366 lines) which our poet might have intended to make about as long as his other works, but which, under the circumstances, he would have brought to an end sooner than he had contemplated.⁸ To me this does not seem rash or improbable, it even seems likely; and it is why I should be disposed to arrange Chrestien's works in the following order: *Erec et Enide*, the Ovidiana, *Cligès*, *Guillaume d'Angleterre*, *Lancelot*, *Yvain*, and last, of course, the unfinished *Perceval*.

CHARLES GRIMM

WILLIAMS COLLEGE

⁸ And we must not forget that Chrestien did not finish his *Lancelot* himself, but that his friend "Godefroiz de Leigni, li clers, A parfinee la charrete" (v. 7124-5).

MEMORANDUM ON THE PROBLEM OF AN INTERNATIONAL AUXILIARY LANGUAGE

THE following memorandum is offered from the point of view of one who is greatly interested in linguistic study on its own account. Like many, perhaps most, linguistic students he has until recently been only moderately interested, if at all, in the various proposals that have been made from time to time to create an International Language that might be used alongside the many national languages already in use. Within the last year or two, however, the increasingly practical nature of the problem has been borne in upon him as well as the reasonable possibility of its solution. It has seemed to him, however, that a wider acquaintance with linguistic phenomena than most of those who are interested in the International Language movements presumably possess would have enabled them to evolve far simpler and more readily acquired auxiliary languages than those which have actually been proposed. The writer is particularly impressed by the needless adherence to the irrelevances and elegances of our western European languages and he wonders why a language like Chinese, which has produced a poetic and philosophic literature of the greatest subtlety, can do without cases, modes, tenses, and a complex system of derivations when an international language like Esperanto, which is supposed to be a carefully thought out and ideally simple means of communication, indulges in all kinds of linguistic luxuries. In the following remarks the attempt has been made to cut to the bone of what is necessary in practical communication that does not aim to ape the literary graces of English or French. The needs of aliens who have not grown up in our Occidental civilization are particularly borne in mind. It seems not unreasonable to proceed on the assumption that it is worth while to consider these needs and to try to learn something from the structure of languages simpler than Italian or Spanish or any of their International derivatives.

But the writer feels strongly that ruthless simplicity is not the only thing to consider. A great deal of useful energy has already been expended on International Language work and this energy and its results must be utilized. Moreover, the movement is mainly in the hands of the Occidental world, and it is very possible that a maximum of theoretical simplicity would present certain unforeseen psychological difficulties. The writer is very far indeed from wishing to put forward radically new proposals. They would be utterly futile. Yet he hopes that some of the points raised in this memorandum may assist in simplifying the International Language problem, whatever basis (Esperanto, Ido, Latino sine Flexione, or other) be ultimately adopted, and make clear the need for experimental research before responsible bodies commit themselves to any one form of International Language.

The memorandum is divided into four parts: *A*, General Principles; *B*, Certain Applications of the General Principles; *C*, Suggestions for Research; *D*, Affiliation with Scientific Bodies.

A. GENERAL PRINCIPLES

An International Auxiliary Language should have the following characteristics:

1. It should have no sounds (vowels and consonants) that cause serious difficulty to large bodies of speakers.
2. It should have the simplest grammatical structure that is consonant with effectiveness. It should not merely have a structure that is theoretically simple, logical, and regular, but that is most easily assimilated, on psychological grounds, by the greatest number of diverse peoples.
3. It should be so constructed as to be readily convertible into any of the major languages now in use. And, conversely, it should be able to render the essential meaning, without danger of ambiguity, of a text composed in any of these languages.
4. It should have considerable flexibility of structure, so that any speaker may not too greatly impair its intelligibility if he bends it involuntarily to constructions familiar to him in his own language. There should be some opportunity for alter-

nation of expression, such as the option of using or not using elements indicating certain concepts, like number or tense.

5. It should be built as far as possible out of materials that are familiar to the speakers of West European languages.

Of lesser importance, yet worthy of consideration, are the following principles:

6. The International Language should, so far as possible, be a logical development of international linguistic habits that have been formed in the past.

7. It should be capable of expression in shorthand with the utmost ease.

8. Its phonetic system should be such as to make it intelligible with a minimum of ambiguity on the telephone, phonograph, and by radio.

B. CERTAIN APPLICATIONS OF THE GENERAL PRINCIPLES

The numeration corresponds to A.

1. (a) There are certain consonants which should be avoided because found in relatively few languages, such as *th* of English *thin* and *th* of English *then*, *ch* of German *Bach* and *ch* of German *ich*. But this is not all. There are certain consonants which, while not exactly uncommon, are not generally found or are often not found if certain other consonants that resemble them are in existence in the language. Thus, neither *w* nor *v* of English *wine* and *vine* is an uncommon sound, but there are many languages which do not possess both. Hence to recognize both *w* and *v* is to invite confusion in such languages. Either *w* or *v* should be explicitly recognized and the other considered an alternative pronunciation. Thus, if *w* is adopted, Poles and Italians may legitimately pronounce it *v*; if *v* is adopted, Chinese and Arabic speakers may legitimately pronounce it *w*. Had this principle been adopted in Esperanto, we should not have both *s* and *ŝ*, nor both *c* and *ĉ*; *s* and *ŝ*, for instance, would have been considered as merely variant pronunciations of one sibilant consonant. In fact, the whole group of sibilants—*s*, *ŝ*, *c*, *ĉ*—might with advantage have been reduced to one, *s*. There is no doubt that a careful survey of the whole phonetic field would suggest a simplified consonant system that would make

the learning of Esperanto, Ido, or other International Language very much easier.

(b) Consonant combinations should be avoided as far as possible, but this principle would probably need to be checked considerably by other considerations. By simplifying too much, we might in many cases lose the very real advantages of immediate recognition of words and of historical continuity.

(c) The vocalic system should be cut down to a minimum. The series *a, e, i, o, u* is plenty; *a, i, u* alone would have very distinct ethnic and acoustic advantages, but would probably so distort the appearance of words as to introduce new difficulties. No prosodic peculiarities, such as differences between long and short vowels, differences of stress accent, or differences of tone, should be recognized, as the habits of different languages are too various and inflexible on such points as these.

2. (a) There seems to be no need to insist on the specific expression of certain grammatical concepts that most of us are accustomed to. The usefulness of tense distinctions is greatly overestimated, for instance. Even in English there is no grammatical difference between present and future in cases like "I'm working" and "I'm working tomorrow." Word particles can always be appended if it is necessary to convey the idea of tense. Such complexities as the three Esperanto tenses with their symbolic vowels and attached participles are quite uncalled for, add nothing to clarity of thought, make for pedantry in expression, and greatly increase the difficulty of learning the language. In general, neat symbolisms of expression are more attractive on paper than they are either necessary or desirable in practice. What applies to tense applies also to gender, case, mode, probably number, and several other categories. "Yesterday he kill several cow" is quite as adequate as "yesterday he killed several cows." Certain rules of order of words, implication as to concepts not definitely expressed, and optional use of "empty" words to define case relation, tense, and other grammatical ideas, could be very easily worked out and would prove astonishingly effective. There are many cases where "ambiguity" is a real advantage. "He kill man" might be looked upon as a blanket statement for "he kills a (the) man," "he

kills (the) men," "he killed . . .," and so on, precisely as in Chinese. In real usage it is most instructive to see how little ambiguity such bare and simple propositions contain, because there is always a context. Moreover, we are often driven to greater definiteness of expression than we are actually aiming at; we are the dupes of our forms. For instance, in a legal clause like "Any person or persons who has or have knowledge of, or who has or have had knowledge of, such act or acts" there is obviously a labored attempt to express the generalized "Person who know (about) such act." Where number and tense *have* to be particularized, one can always add qualifying elements, thus, "One person who know such act," "Several person who did know such several act," and so on. (Of course "one," "several," and "did" are here used merely as approximate English counters for whatever appropriate terms may actually be adopted.) In short, the ideal of effective simplicity is attained by a completely analytic language, one in which the whole machinery of formal grammar is reduced to carefully defined word order and to the optional use of "empty" independent words (like "several," "did," "of"). Inflection is reduced to zero. This is the ideal that English has been slowly evolving towards for centuries and that Chinese attained many centuries ago after passing through a more synthetic prehistoric phase. (The simplicity of Chinese grammar is not a primitive trait, but is at the polar extreme from "primitiveness.")

(b) In the expression of derivative ideas (place, instrument, adjectival, and many others) there is room for great simplification. The international languages that have been suggested seem to make it a matter of pride to have a great many deriving affixes and to luxuriate in the endless possibilities of coining new words, whenever wanted, by means of the derivational apparatus. A far better economy of material would seem to demand that derivation be either eliminated or reduced to a minimum. Psychologically, it is quite false to imagine that the memorizing of a series of derivative words of type $A + x$, $B + x$, $C + x$, $D + x$ (e.g., *bak-er*, *farm-er*, *cult-er*, *press-er*) reduces to the memorizing of the root words A, B, C, D (e.g., *bake*, *farm*, *cut*, *press*) plus the memorizing of a deriving affix x (e.g., *-er*) of given

function (e.g., "one who . . ."). As a matter of fact, such derivative words have to be learned as units, though the memorizing of them is naturally less laborious than of words absolutely unrelated to words already mastered. There seem to be two ways of simplifying the problem of derivative formations. One is to compound independent words, e.g., *bake man* or *bake person* for *baker*, *cold time* for *winter*, *make strong* for *strengthen*, *more old* for *older*. In a sense such compound expressions have to be learned as units too, but there seems to be a very real psychological advantage in having every element in the language independently expressive. The speakers and readers of such a language come to feel that in a comparatively short time they have memorized everything there is to know and that they have a free, creative use of the language after that. The second method is intertwined with the first. It consists in a simplification of the form pattern. A rigorous thinking out of the true content of a sentence as contrasted with its purely formal convolutions often reveals the humiliating fact that it could have been expressed with half the apparatus. Abstract nouns, in particular, are not nearly so useful or necessary as is generally assumed. There should, perhaps, be some provision for their formation, perhaps by means of some indefinite noun like *thing* or *matter* or *way* (e.g., *wise way* for *wisdom*), but the real point is that they can often be easily avoided, and with a gain in vividness. Thus, there is nothing in the sentence "The wisdom of old age chills youth" which is not as adequately expressed, and with a more intuitive impact, in such a sentence as "Wise old person make cold (to) young person" (or "The wise old make cold the young"). In other words, we must not too lightly assume that the grooves of thought which we are accustomed to in our European languages are the easiest or most natural in a universal sense. It may be worth our while to get into the habit of simplifying the pattern of our thought. We are likely to find that it is helped, rather than hindered, by the unassuming simplicity of such languages as Chinese. Much of our seeming subtlety in expression is really verbiage.

(c) But experience may show that the average European mentality, as it actually functions today, cannot go quite so far

as is suggested here (*a, b*). This would not necessarily prevent one from aiming towards the gradual realization of an analytic ideal of linguistic expression. The main point at present would seem to be to introduce the possibility of far greater flexibility of individual expression. If, for instance, it gradually became apparent that a more Chinese-like use of Esperanto or Ido or Latino or Romanal, whether by Chinese or others, had certain definite advantages, there is no reason why such use might not gradually grow in favor at the expense of the uses already standardized. It seems a mistake to legislate too rigidly at the present time on points of grammar. Attention should be concentrated rather on the formation of a universally accepted *minimum* vocabulary, sufficient for ordinary purposes.

3. If a language is too synthetic, translation from it or into it is necessarily more difficult than if it is analytic in structure. If two languages, one of which is to be translated into the other, are very different in structure, each must be analyzed, consciously or unconsciously, into the concepts, both factual and relational, which are expressed in it, so that the equivalences of the two languages may be discovered or constructed. In dealing with a thoroughly analytic language this task of mutual accommodation is appreciably lightened because the conceptual analysis has been made by at least one of the two languages itself. The more analytic a language is, the more easily does it serve as a circulating medium for all others. It should be carefully borne in mind that tests of the efficiency of Esperanto, for instance, as an expressive equivalent of French or Spanish or Italian or German do not really prove the adequacy of Esperanto as a universal "circulating medium" for the simple reason that Esperanto is modeled on these very languages. A Frenchman or a Spaniard is heavily biased in its favor, in advance of any knowledge he may have of it, where a Chinaman or Japanese or other non-European is not nearly so greatly impressed by its simplicity or its ready equivalence to his own language. Universal adequacy does not mean a readiness to provide word for word translations of other languages, but simply ease in reflecting their essential meaning.

4. The importance of grammatical flexibility or choice has

been shown in 2. We cannot hope to reduce the linguistic psychology of all speakers to one level. Hence we need a language of structural "lowest terms." Many people may feel that a certain poverty results, but this poverty, if such it really be, is likely to make for an increase of true mutual understanding. It is remarkable what excellent work can be accomplished by so unpretentious a *lingua franca* as the Chinook Jargon, which has been, and to a large extent still is, used between the whites and Indians of the Pacific Coast and between various Indian tribes of this region that speak mutually unintelligible languages. This Jargon, which has not a large basic vocabulary and is built on strictly analytic lines, is not merely a trade language but has developed such adroitness with its seemingly slender means that long religious and political harangues can be and are delivered in it. The Indians themselves, who speak perhaps the most complexly synthetic languages that are to be found anywhere, seem to have no notion that the Jargon is an "imperfect" language but consider it a perfectly adequate medium for inter-tribal communication. A vast part of our vocabulary is dedicated to feeling rather than to meaning and is of no use for scientific, business or other practical work.

5. There is no theoretical reason why an Auxiliary International Language should not be made out of whole cloth, as it were, but the practical advantages of using known material are too obvious to be insisted upon. It is perhaps unfortunate that Esperanto is built out of such historically diverse elements as French, Latin, Greek, English, and German, though the history of the English language is abundant testimony of the practical possibilities of combining words of different origins into new syntheses. There is a certain incongruity that results which affects some people much more unpleasantly than others, and undoubtedly this feature has done a great deal to prevent Esperanto from spreading as rapidly as it might have. The Romanal idea of a historically unified vocabulary is psychologically sounder, because such a vocabulary canalizes easily with systems of word associations that are widely prevalent. Latino sine Flexione too is psychologically sounder than Esperanto or Ido. It has all the advantages of these of being

built out of generally known materials and the important further advantage of not forcing violently new associations. A vast number of people have a fair smattering of the Latin vocabulary but an imperfect memory of the rules of Latin grammar. A language which capitalizes both this knowledge and this ignorance is really in a psychologically impregnable position.

6. In a wider historical sense too *Latino sine Flexione* has a great advantage. It is worth remembering that Latin has a practically unbroken history as the international language of West European civilization. Of late centuries this tradition has become rather threadbare but it has never died out completely. The various proposals submitted in this memorandum are perhaps best synthesized by taking Peano's *Latino* as a basis and simplifying it still further in the direction of a thoroughly analytic language, minimizing, so far as possible, the use of derivational suffixes. One of the incidental advantages of *Latino sine Flexione* is that it can serve as a useful stepping stone towards the learning of Latin itself.

7. The requirements of a shorthand of maximum ease emphasize once more the importance of a very simple scheme of consonants and vowels. It is worth working for a stenographic system that is so simple and transparent, so rapid even without abbreviations, that the International Language can be directly learned, written, and printed in it. This may ultimately prove to be an important economic asset. If the phonetic system of the International Language is simple enough, the labor of learning and using a good shorthand system would be appreciably less than that of learning and using longhand.

8. Experience seems to show that certain sound differences that seem clear enough in ordinary speech tend to be minimized or obscured in mechanical transmission. Examples are the vowels *e : i* and *o : u* and the consonant pairs *p : b*, *t : d*, *k : g*, *s : z*, *f : v*. It might be found advantageous to level these pairs of sounds and to consider them as one each. If one had the option of constructing an ideal universal phonetic system, he would probably limit himself to:

(a) 3 vowels—*a, i, u*.

(b) 8 consonants—*p, t, k, s, l, m, n, v*.

(c) All syllables to end in a vowel (perhaps also in *m* or *n*).

Such a system (built out of syllables of type *a, i, u: pa, pi, pu: la, li, lu;* 9 x 3 or 27 basic syllables) would be absurdly easy to learn to write in shorthand and would provide more than enough basic vocables for even the most elaborate vocabulary. If we limit ourselves to words of one, two, and three syllables, a simple calculation shows that this system gives us the means of forming:

$$\begin{aligned} 9 \times 3 &= 27 \text{ (monosyllabic)} \\ 27 \times 27 &= 729 \text{ (disyllabic)} \\ 27 \times 27 \times 27 &= 19,683 \text{ (trisyllabic)} \\ &\quad 20,439 \text{ basic words.} \end{aligned}$$

A language built out of such materials could be acoustically perceived at once without the slightest real danger of ambiguity, could be pronounced accurately at once (allowing for such optional pronunciations as *r* for *l* and *w* for *v*) by every person on the globe, and could be learnt as a shorthand orthography in an hour by any person of normal intelligence. The great disadvantage of so simplified a system is, of course, that it would so distort the Latino, say, or Romanal or Ido words as to impair the historic usefulness of their vocabularies. But Oriental and other exotic habits of speech might gradually suggest or even force a compromise with it.

C. SUGGESTIONS FOR RESEARCH

Certain kinds of experimental work may now be suggested. These are intended to substantiate or, possibly, disprove some of the points made in the preceding paragraphs. The numeration corresponds to that of *A* and *B*.

1. Experiments could be undertaken to test the relative ease with which various sounds are heard and sound differences are perceived. As many distinct nationalities as possible should be represented. The test words should be nonsense words, so that the helping or hindering influence of actual word associations may be avoided. Another set of experiments would test the ability of different nationalities to pronounce various sounds. If it is found, for instance, that the acoustic and articulatory distinction between *s* and *z*, or *l* and *r*, causes real embarrassment

to large and important populations, there is good reason to eliminate the distinction in an international language or, if this cannot be done, so to tinker with the vocabulary as to minimize the danger of too many words occurring which differ only in such sound distinctions as cause trouble.

2. Experiments could be undertaken to ascertain with what ease people of various nationalities can learn to understand, in writing and as spoken, a highly simplified recasting of their own language along the analytical lines that we have laid down. How readily, for instance, after the rules for the simplified form of their language have been carefully explained, can Germans get at the meaning of sentences like "er tat gebe zwei Pferd zu ich (or mich)" for "er hat mir zwei Pferde gegeben"? Next, with what ease can they learn to compose in such a broken-down form of their language? These two sets of experiments would attempt to discover how readily the average person can learn to think in a completely analytic mould without complicating the problem by the necessity of memorizing a stock of unfamiliar words.

After this, other sets of experiments could be designed to test the ability of various people to learn to understand, in writing and as spoken, and to compose in a constructed analytical language based on Esperanto or Romanal or Latino sine Flexione. Compare with their ability to do the same for Esperanto or Ido or Latino sine Flexione as actually used. Direct comparisons, however, should not be made after too brief a period of experimentation, for a highly analytic language, built on Chinese lines, is likely to be unconsciously resisted on emotional grounds as "ridiculous" or "too childish" for a while. After a short period of resistance, however, the advantages of such a language are likely to sink in at a rapid rate.

3. After the more tentative experiments, chiefly with isolated sentences, recommended in 2, more elaborate tests should be made in translating from and to the suggested analytic language (using native, Esperanto, and Latin material). Then compare with similar translation experiments in actual Esperanto and Latino sine Flexione. Esperantists and accomplished Latin scholars are probably best excluded as subjects from these experiments. It would be worth while getting personal estimates from

individuals of different nationalities as to the relative ease and adequacy of translation in the different groups of cases, also some indication of the emotional attitude (readiness to acceptance, irrational dislike) of those experimented on.

4. Check or control experiments might be valuable. Selected business or scientific texts in, say, English, French, German, Japanese, and Chinese might be translated by those speaking these languages into other accepted languages, into Esperanto (by an Esperantist), into Ido (by an Idist), into Latino sine Flexione, and into some form or forms of thoroughly analytic languages. These translations could then be retranslated both directly and also *via* a third language into their originals or a third language by other individuals and compared with the original texts to see if the essential meaning has not been lost in the processes of translation.

5. It might be worth preparing a questionnaire intended to throw light on the psychological attitude of different people towards the question of an international language with a homogeneous or with a mixed vocabulary.

6. It might be worth making an effort to cooperate with Peano to see if a universally satisfactory form of Latino sine Flexione might not be agreed upon, in which simplification of the language is pushed even further, as many as possible of the derivatives being dispensed with.

7. One or more of the existing shorthand systems might be adapted to various forms of International Auxiliary Language. Speed, ease of writing, and legibility could be tested. In particular, it would be worth while finding out if a shorthand system, when applied to a language of maximum phonetic simplicity, could be made universally legible when applied with no more than average care, instead of merely legible to the writer himself.

8. The telephone and radio people might be asked to test out the possible advantages in transmission of an extremely simple and unambiguous phonetic system as compared with the ones used by Esperanto, Latino sine Flexione, or actually spoken languages. Inasmuch as these experiments would be designed to test the unambiguous transmissibility of sounds and sound combinations as such rather than of languages, it might be

advisable to use nonsense material built out of the respective phonetic systems. If the highly simplified phonetic system suggested in *B* proves to have very decided advantages from the point of view of *C* 7, 8, it becomes a rather more than academic matter whether or not the phonetic system of the International Auxiliary Language be left as at present used in Esperanto or Latino sine Flexione.

D. AFFILIATION WITH SCIENTIFIC BODIES

It would be advantageous to have the auxiliary language movement get into as close touch as possible with the various scientific bodies that are interested in linguistic research, so that eventually they may give the movement active sympathy and collective backing. No doubt many of the members of such Societies are at present uninterested in the problem. But it should be possible to get an important nucleus of membership in each Society interested, which may then draw the attention of the Society as a whole to the importance of the problem and invite general discussion.

Signed by EDWARD SAPIR
LEONARD BLOOMFIELD
FRANZ BOAS
JOHN L. GERIG
GEORGE PHILIP KRAPP

THE "LAUREA" NOTE IN THE LIGHT OF THE *SECRETUM*

IN the copy of Vergil which formerly belonged to Petrarch is a manuscript note¹ usually referred to as the "Laurea" Note; it purports to have been written by Petrarch, telling of the death of Laura; it also tells the date and place of Petrarch's first meeting with Laura, where he was when she died and where she was buried; after these statements of fact, none of which has been verified, the Note has a few lines of lamentation. There have been many discussions of the genuineness of this Note; and in these various discussions, the two main points of attack have been the handwriting and the sincerity. Pierre de Nolhac,² for example, is of the opinion that the handwriting is unquestionably Petrarch's. Furthermore, he seems convinced³ that the tone of the Note is characteristic of Petrarch; and, among others, Gröber⁴ has supported him, adducing the similarity of this Note to the other obituary notices found in the Vergil as additional evidence of Petrarch's authorship.

I rather doubt that any final proof can be made on a basis of handwriting, and, in this case, after careful examination of various photostat reproductions, I could not find more than a decided resemblance between this manuscript and other Petrarchian manuscripts; a resemblance which to me precludes neither the possibility that Petrarch wrote the Note, nor that a forger did. As for the question of sincerity, I see various characteristics of style which tend to raise in my mind strong doubts of its genuineness.

So far as I know, no one has discussed the relationship of the Note to Petrarch's *de Contemptu Mundi*—three imaginary dialogues with St. Augustine which he called his *Secretum*.⁵ These

¹ The text is given in de Nolhac, *Pétrarque et l'Humanisme*, 1907, II, pp. 286-287.

² *Ibid.*, p. 286.

³ *Ibid.*, p. 286.

⁴ G. Gröber, *Von Petrarca's Laura*, in *Miscellanea di Studi Critici edita in Onore di Arturo Graf*, 1903, pp. 66-74.

⁵ I have used the text given in the "Henricpetri" edition of Petrarch's works, Basel, 1581.

three dialogues are in the form of a confessional in which Petrarch opens out his soul to St. Augustine.⁶ Briefly—the first dialogue shows that men are the causers of their own miseries and that their only hope for recovery lies in meditating on life's brevity and uncertainty; the second explains how Petrarch is guilty in varying degrees of the seven deadly sins; the third shows that the two strongest chains which bind Petrarch to the carnal world are his love for Laura and his desire for glory.

In a comparison of these two works, the problem of dating them is important, but it is not soluble with any degree of accuracy with the information I have been able to discover. The Note quite clearly must have been written in or after 1348;⁷ most commonly it has been assigned to 1348 or 1349 because an obituary notice would normally be entered soon after the death it records; Wulff's hypothesis is 1361–1363,⁸ but this has not been proved; furthermore, if it is genuine, it cannot be later than 1374, the date of Petrarch's death, and, if it is a forgery, it would be after 1374; finally, it is worthy of remark that the first known mention of the existence of this Note dates from the fifteenth century.⁹ All of this is indefinite. In his thorough discussion of the date of the *Secretum*,¹⁰ Körting concludes that it was begun in 1342 and completed or revised in 1354 or later; his theory is founded on two statements in the *Secretum*: first, a remark that Petrarch's love for Laura has lasted sixteen years,¹¹ which, if the date of the first meeting of Petrarch and Laura given in the Note is correct, dates the *Secretum* at 1342 or 1343;¹² and second, an unmistakable reference to the burning of Petrarch's house,¹³ which occurred in the winter of 1353. Even if this hypothesis

⁶ G. Körting, *Petrarca's Leben und Werke*, 1878, pp. 630–646, gives a convenient summary in German of the whole *Secretum*.

⁷ De Nohac, *op. cit.*, p. 286: "anno . . . m iii^o xlviii ab hac luce lux illa subtracta est."

⁸ Fr. Wulff, *Deux Discours sur Pétrarque en Résumé*, p. 2.

⁹ Wulff, *op. cit.*, p. 11.

¹⁰ Körting, *op. cit.*, p. 649.

¹¹ *Secretum*, *op. cit.*, pp. 353–354.

¹² De Nohac, *op. cit.*, p. 286: "primum oculis meis apparuit . . . anno Domini M iii xxviii," but this must be a misprint for 1327, which is clearly the date on the photostat copy of the manuscript, which is the date accepted by all other writers, and which is the date given in the 1892 edition of de Nohac.

¹³ *Secretum*, *op. cit.*, p. 350.

be true, it gives such a broad range of years of composition that we cannot say whether the *Secretum* antedates the Note, or vice versa, unless the latter is a forgery.

The bulk of the "Laurea" Note is similar in tone and style to the other Notes on the deaths of Petrarch's friends; the last sentence is a divagation from the obituary form, and it consists of a series of concepts which are promulgated and expanded in the *Secretum*, the shortness of life, the vanity of human wishes, the uncertainty of the time of death; the necessity for thinking constantly and honestly about all of these matters. In fact, these last few lines, from "Ut scilicet" on,¹⁴ are little more than a summary of the salient points of the *Secretum*. This seems rather unusual in a Note which one would expect to be of a highly personal character. But it may be urged that these are stock medieval religious ideas which would naturally be in the mind of a faithful Catholic when considering death, so it is worth while to compare a few verbal resemblances:

1. "quot inanes species circumvolant, quot supervacuae premunt curae," *Secretum*, p. 340.
"curas supervacuas, spes inanes," Note.
2. "Tempus est revertendi . . . te commoneo," *Secretum*, p. 361.
"tempus esse de Babilone fugiendi commonear," Note.
3. "hoc acriter viriliterque cogitandum est," *Secretum*, p. 364.
"acriter viriliterque cogitanti," Note.

These likenesses are too strong to be thought of as merely accidental. Aware of the possibility that they might be favorite phrases of Petrarch which recur again and again, I have gone through *De Ocio Religiosorum* and *De Vera Sapientia*,¹⁵ and I have found none of them. Therefore, it seems fairly certain that there has been a conscious copying from the *Secretum* in the Note or vice versa, according to the date of composition.

If the Note were written before the *Secretum*, we would

¹⁴ De Nolhac, *op. cit.*, p. 286: "ut scilicet nichil esse debere quod amplius mihi placeat in hac vita et, effracto maiore laqueo, tempus esse de Babilone fugiendi crebra horum inspectione et fugacissime aetatis estimatione commonear, quod previa Dei gratia, facile erit praeteriti temporis curas supervacuas spes inanes et inexpectatos exitus acriter ac viriliter cogitanti."

¹⁵ *Francisci Petrarcae Opera*, Basel, 1581, pp. 294-330.

have an example of an accomplished writer deliberately transferring phrases from a writing of a highly personal and poignant nature—phrases that are not especially notable or striking—to a composition which is a polished work of art. There seems no adequate reason possible for such a transference; the *Secretum* is far too carefully written to leave any chance that Petrarch was hurried, and so was forced to borrow from his own works. The natural—I feel the inevitable—inference is that the *Secretum* preceded the Note, and the way is cleared for the ultimate question: Did Petrarch or a forger do this copying?

This note claims to be a record of the death of a woman whom Petrarch loved for twenty-one years: it implies that her death was a tremendous loss to him. Can this be reconciled with the use of old ideas and stale phrases? Would one expect a lover on the death of his mistress to comment in words copied from a book he had already completed? On the other hand, a forger who expended a great deal of effort in imitating Petrarch's handwriting would also take the trouble to reproduce his style and his subject-matter, in so far as he could. The *Secretum* is particularly opportune as a source of material, for it purports to be Petrarch's most intimate book. In this connection, it is interesting to observe the phrase "tempus esse de Babilone fugiendi" which is found in the Note: time and again in his writings Petrarch has used Babylon to mean Avignon, while only once in a consciously stylistic letter has he used it to denote the world.¹⁶ This phrase has been a stumbling block to commentators on the Note because it seems inappropriate where it is, but it is explicable if this last sentence of the Note is regarded as being derived from the *Secretum*, for a forger while transferring suitable material would have quite readily taken over this concept of leaving France, which St. Augustine stresses so strongly in the *Secretum*.

Wulff, in his latest position,¹⁷ has developed the theory that Petrarch wrote the Note, but that the statements it contains are untrue and that its sole sincerity is an artistic sincerity; if that is true, it is barely possible that Petrarch might have borrowed

¹⁶ E. J. Mills, *The Secret of Petrarch*, pp. 76-77.

¹⁷ Wulff, *op. cit.*, pp. 10-11.

from the *Secretum*. But in any event I feel that the evidence I have presented tends to cast strong doubt on the conception of the Note as being a spontaneous, sincere outburst of Petrarch's grief, and, hence, on the belief that it is available as an historical and honest psychological document.

HAROLD STEIN

NEW HAVEN, CONN

HENRY ALFRED TODD

The Seventh Annual Convention of the Modern Language Association of America was held in Sever Hall, Harvard University (Cambridge, Mass.), on December 26, 27, 28, 1889. On the evening of the 26th, the First Session was called to order by the President, James Russell Lowell. The address of welcome was given by the President of Harvard University, Charles W. Eliot. Then followed the notable address by James Russell Lowell, subsequently published in the Proceedings of the Modern Language Association of America in its *Publications*, 1890, and finally in *The Complete Works of James Russell Lowell*, Boston, 1910, "The Study of Modern Languages" (vol. VII, pp. 131-159).

In this delightful address Mr. Lowell alluded to the fact that for nearly two hundred years no modern language was continuously and systematically taught at Harvard. He said: "It indicates a very remarkable, and, I think, a wholesome, change in our way of looking at things that I should now be addressing a numerous Society composed wholly of men engaged in teaching thoroughly and scientifically the very languages once deemed unworthy to be taught at all except as a social accomplishment or as a commercial subsidiary." Later he said: "When I first became interested in Old French I made a surprising discovery. If the books which I took from the College Library had been bound with gilt or yellow edges, these edges stuck together as, when so ornamented, they are wont to do till the leaves have been turned. No one had ever opened those books before. Old French is now one of regular courses of instruction, and not only is the language taught, but its literature as well.

"Remembering what I remember, it seems to me a wonderful thing that I should have lived to see a poem in Old French edited by a young American scholar (present here this evening) and printed in the journal of this Society, a journal in every way creditable to the scholarship of the country."¹

The young American scholar to whom Mr. Lowell alluded was Henry Alfred Todd, who more than fulfilled the hopes which his earlier works raised and whose untimely death we are still deploring. I say "untimely" purposely, for although he had lived the allotted years of human life he was still in his intellectual prime and his friends looked forward to a continued scholarly activity.

It is not my purpose to give in this appreciation of Professor Todd a detailed account of his life and services to American scholarship. That will come later when his colleagues and pupils unite in a fitting monument to his memory. It is sufficient to say here that Henry Alfred Todd was born at Woodstock, Illinois, March 13, 1854. He came of scholarly parentage and good family which showed itself in social graces. He took in 1876 his A.B. at Princeton University, where he was a fellow and tutor for four years. From 1880 to 1883 he studied abroad at Paris, Berlin, Rome and

¹ Mr. Lowell might have referred to a more remarkable thing in connection with this same "young American scholar." Six years before the meeting at Cambridge he had edited for the Société des Anciens Textes Français an Old French poem, *Le Dit de la Panthère d'Amours*. This was the first time, I believe, that an American scholar had received such striking recognition.

Madrid. He took his doctor's degree at Johns Hopkins University in 1885, and was instructor and associate there from 1883 to 1891. That last year he married Miss Miriam Gilman, daughter of John S. Gilman of Baltimore, and went to Leland Stanford Junior University as Professor of Romance Languages. He remained at Palo Alto for three years only when he was called to Columbia University in 1893 as Professor of Romance Philology. In that position he remained thirty-one years, until his sudden death in January, 1925.

It will be seen from the above data that Professor Todd's career was less nomadic than is usual with American scholars, and he was fortunate in his long and unbroken connection with one university where he could establish a tradition of scholarly activity. He was also happy in his proximity to his labors and in a domestic life which fostered his intellectual interests. His social gifts and amiable character made him sought by a great number of associations, learned as well as social, and enabled him to wield great influence for the promotion of scholarship and the advancement of the interests of the university with which he was so long and honorably connected.

Professor Todd also exerted great influence on American scholarship by his editorship (in conjunction with Professor Raymond Weeks and an advisory board) of the *ROMANIC REVIEW* from its foundation in 1910 until his death in 1925. How great and exacting is the labor of editing such a journal few know and appreciate, or how great an influence it may exert by its acceptance or rejection of contributions. The writer of this notice wishes to express here his grateful recognition of the hospitality which Professor Todd extended to him in the *REVIEW* almost from the beginning, and his constant encouragement of studies somewhat beyond the strict boundaries of philology.

There is a class of pathetic Roman funeral inscriptions which express the reversal of the natural order of things, as where the rites which a younger person should render the older are performed by the latter:

Filius facere quod debuerat patri
Mors iniqua intercessit filio fecit pater.

I had hoped that at some not distant day when I had finished my work my younger friend would speak a kindly word of me. But it was not to be and I can truly say

Te mihi junxerunt nivei sine crimine mores,
Simplicitasque sagax, ingenuusque pudor;
Et bene nota fides, et candor frontis honestae,
Et studia a studiis non aliena meis.

T. F. CRANE

CORNELL UNIVERSITY

REVIEWS

FF Communications. Edited for the Folklore Fellows by Walter Anderson, Johannes Bolte, Kaarle Krohn, Knut Liestøl, C. W. von Sydow. Vols. XV-XVII, Nos. 51-55, Helsingfors, 1923-24.

In *THE ROMANIC REVIEW*, Vol. XIV (1923), pp. 319-324, ten numbers (42-50) of the *FF Communications* were reviewed. In little over a year ten numbers have been added to the precious series, containing new contributions of extraordinary value and interest, or continuations of works begun in earlier numbers. I shall begin with the latter.

Vol. XVII, No. 55, *Der Ackerbau im Volksaberglauben der Finnen und Esten, mit entsprechenden Gebräuchen der Germanen verglichen* (IV, von A. V. Rantasalo, Helsingfors, 1924, pp. 162). I have already reviewed at some length Parts I, II, III, in the *ROMANIC REVIEW*, Vols. XI (1920), pp. 191-192; XIII (1922), pp. 276-278. In connection with the fourth part which has just appeared, I may say a few words as to the contents of the third part which consists of the superstitions attached to sowing and planting and to the festivals celebrated in the spring. The sower encircles the field three times, twice in the course of the sun, and once in the reverse direction, reciting the Lord's Prayer, and concluding it always with the words: "Deliver us from evil."¹ Certain objects supposed to possess magic powers are thrown over the field or buried in the ground. The seed, however, will not thrive unless, during the entire time of sowing and especially at the beginning of it, special ceremonies and precautions are observed. Festivals are held at which a porridge made of the grain is eaten in ceremonious fashion, or bread is baked in a big loaf, which is kept until the time of the festival and divided among the families. This bread is baked in the winter, at Christmas, and kept until seedtime. The loaf is stamped with various figures and is connected with religious beliefs and superstitions. Of special interest is the custom of pouring water over the sower and ploughman when they return home the first day of the planting. Sometimes water is poured over the oxen to keep them from being lazy. All over Germany this pouring of water over labourers, implements, teams, etc., is common. This magic use of water to keep the fields from drought is an interesting survival of early times.

The fourth part of Rantasalo's work is devoted to the witchcraft of agriculture: bewitching the crops of others; transferring the harvest from the field of another to one's own; destroying the crops on another's field; removing the witchcraft and the destroyers of the harvest; disenchantment of a field by encircling it and bringing charms; sacrificial customs used during the disenchantment of the field; revenge on the one who bewitches a field; and the protection of crops against thieves.

Particularly interesting are the various magical objects used for the above purposes. The field is bewitched by placing in it portions of a dead body, or earth from a grave, or shavings from the wood of a coffin, etc. Fishes are also employed for

¹ For a recent discussion of "Circumambulation" in Folklore, see Penzer's edition of Tawney's version of Somadeva's *Ocean of Story*, London, 1924, Vol. I, pp. 190 *et seq.* I may mention another valuable note in the same work, Vol. II, pp. 117-120, "Nudity in Magic Ritual." In the Finnish and other North European lands, the sower or magician encircles the fields naked. See Rantasalo, No. 31, p. 126.

the same purpose; a pike is buried in the third furrow; a frog is thrown over a hedge into the field to be destroyed; a live snake is also used in the same way. The same objects may also be employed to disenchant the field. The magician carries the magical objects around the field and finally buries them in the ground. As has already been seen, objects connected with the dead are especially efficacious: the soap with which a corpse has been washed; a piece of the cross on a grave; earth from the same; a splinter from the block on which a criminal has been beheaded; a cloth that has been spread over a corpse, etc.

We have seen above the use of fishes and frogs. To counteract the bewitching of a field, a frog is dragged around it by a red string and finally buried in the furrow. In Finland water drawn from some particular source is used to sprinkle the bewitched field. The water is sprinkled with a broom made of twigs, which connects this custom with the great group of usages for disenchanting the field, in which magical objects are taken from the trees of the forest, such as birchbark made into rolls, an aspen stick, etc. Very interesting are the customs connected with fire, and the objects which fire is supposed to render efficacious, such as ashes strewn over the field, etc. To disenchant the fields sacrificial rites of various kinds are performed. The milk of domestic animals, cows and sheep, is used in the same way. Human blood is also used as a sacrifice, and cats are killed and buried in the ground, or buried alive in the field. A coin is used in the same way.

The Finnish sorcerer is not satisfied with driving from the field the harmful spirits sent there by his enemies, and to restore the fertility of the land, but he wishes also to punish the evildoer, to take revenge on him. Illness or death must be sent upon him if he does not acknowledge his guilt and beg for pardon, or some misfortune must happen to him as punishment, *e.g.*, his eye put out by a twig in the forest in order that he may at once cease harming his neighbor's field by his magic arts.

We have seen above how a pike or a frog was used to disenchant a field. After that the frog is treated as one would like to treat the sorcerer. The frog's eyes are put out, or his legs broken, in the expectation that such things will happen to the sorcerer. The frog is treated with all sorts of cruelties and finally buried with imitation of the burial ceremonies of human beings. The pike is treated in the same way. These proceedings against the sorcerer are based upon the laws of sympathetic magic, and it is easy to find similar usages among widely distant peoples.

The last division of Rantasalo's work concerns the means of defending the crops against thieves. In Finland encircling the field three times, twice with the sun, and once in the opposite direction, is considered a defence against theft.² The one who encircles the field is provided with some magical charms which he usually deposits in the field after his third round. Among the magic objects which the Finnish defender of his beetfield employs against thieves are things taken from a dead person or which have been in close connection and contact with him. Such are a bone of a dead man, especially part of a skull, a hand of a prematurely born child, the left hand of a corpse, or a tooth from his mouth. Hairs from a dead man are very potent and are carried around the field. In addition to these parts of a dead man, are also employed, as has been seen above, objects which have been in close contact with the person of the dead: soap and water used to wash the corpse; straw on which a body has rested; a plank from a coffin; a cloth which has covered the face of a corpse; the stick with which a body has been measured (sometimes a live snake is fastened to it with red yarn and carried thrice around the field); sometimes the body is measured with a

² See note above on "Circumambulation."

string which is used in the same way; a coin from a dead man's mouth is also used; and a needle which has been in contact with a body. Among the other objects used to protect the field against thieves are: a plank from a coffin, or nails from the same, earth from a graveyard, etc. Objects from the animal kingdom are also used, as we have seen above, frogs, snakes, bats, a horse's head, etc.

Many of the customs of the Finns are found among the Germans also, and this brief review of the fourth part of Rantasalo's work will show its great value and interest for the student of the customs and superstitions of Northern Europe.

Among the *FF Communications* have been a number of monographs dealing with individual *märchen* and *schwänke*. To these has been added No. 54, *Die Legende von den zwei Erzsündern* von N. P. Andrejev (Helsingfors, 1924, pp. 136). The subject of the legend is briefly as follows. A great sinner repents and is commanded to perform an impossible penance. He kills another greater sinner, whereupon his sins are forgiven, as is shown by the accomplishment of the penance. There are forty-nine oral variants (fifteen Ukrainian, nine Great Russian, four White Russian, ten Serbian, four Bulgarian, three Finnish, one Rumanian, one Armenian, one Arabian, and one Tatar), besides five literary versions. Andrejev gives the variants of the legend and analyzes their texts. He then examines the versions of the legend and their relations to each other and the fate of the legend. It lives in the mouths of the people; the dead form to which the variants have been reduced as to their contents has been clothed, as Andrejev says (p. 86), with flesh and blood. Each people, each narrator even, introduces into the story something of their own, whereby perhaps not even once do they create anything really new, but only combine in their own way the old which they have taken partly from real life, partly from the treasures of folk tradition which they had at hand.

Andrejev next considers the origin of the legend and says (p. 87) that there are no parallels, as a whole, to be found in the older literature. The modern literary versions of Tolstoj, Kuprin, Novikov and Kozenikaja cannot under any circumstances be regarded as the source of the oral variants examined above. Some individual motifs have a number of parallels (especially the dry stick or rod that becomes green and blossoms, Grimm No. 206, *Die drei grünen Zweige*). These Andrejev now proceeds to examine and sums up his results in twelve points (pp. 116-119), the most important of which are: the legend is found in Southeastern and Eastern Europe, as well as in Anterior Asia (Caucasus and Palestine). The home of the legend must be considered to be the Slavic South (Bulgaria). The legend came from there to the Ukrain. From the Slavic South the legend penetrated to the Rumanians and Kasan Tatars, from Little Russia and Great Russia to White Russia, from Great Russia to the Finns.

The only versions accessible to the student unacquainted with Russian and Finnish are to be found in F. S. Krauss, *Tausend Sagen und Märchen der Sudslaven* (Leipzig, 1914, Vol. I, No. 18, pp. 64 *et seq.*) and in H. Schmidt and P. Kahle, *Volks Erzählungen aus Palästina* (Göttingen, 1918, No. 61, pp. 244 *et seq.*). Andrejev's monograph introduces the Western student to a most interesting and little known story and shows the wealth of material awaiting the investigator in Eastern Europe. It is appalling to think what his linguistic preparation must be. To the ordinarily equipped scholar such monographs as Andrejev's are a great boon.

The three remaining numbers, 51, 52, 53, deal with literary and traditional problems of the North. The first, *Novellistische Darstellung Mythologischer Stoffe Snorris und seiner Schule*, von E. Mogk (Helsingfors, 1923, pp. 33), contains a brief and interesting discussion of Snorri's treatment of his mythological materials. The

author says that since the investigations of H. Petersen and S. Bugge of the sources of Germanic mythology much has dropped out that was earlier considered the property of the Germanic or, at least, of the Northern, peoples. In early times one of the most important, perhaps the most important, sources of German mythology was the *Snorra-Edda*, which repeatedly led to the entire construction of textbooks. What was found in it was explained as the property of the heathen folk or at least as poetical production from heathen times. Mogk proposes by some examples, especially by the myths of the warfare of the "Vanen," and of the origin of "the mead of the poets," to refute this conception and to show how in Reykjaholt under Snorri's leadership a new style of poetry arose which can be designated as mythological novel. Of great interest is Mogk's sketch of the literary cultivation of Iceland in the twelfth and thirteenth centuries. During this time the island was entirely under the influence of Western culture and civilization, and there was an active intellectual intercourse with England and Ireland, Germany and France. The first bishops of the island received their education in Germany and brought with them the learning which there prevailed. Other bishops spent much time in Paris. With Western learning came the works of classical and mediaeval literature and aroused a new creative activity. Schools after the Western pattern were founded in Iceland. In the twelfth century we find all possible writings of the Western world. Besides the ecclesiastical writers, Pliny, Horace, Ovid, and Sallust were known. This classical and mediaeval-Western literature was associated with their own past, the rich poetry of the Skalds and the numerous Sagas, which for centuries were transmitted by oral tradition. The interest in these was freshly awakened by Saemund and Ari, and in the school at Oddi the efforts to unite the native literature with the foreign, the popular with the learned, found its centre. Here Snorri spent his youth and received his education under Saemund and other of the wisest and most intelligent men of his time.

Although Snorri was aided by others in the composition of his works, he had the chief share in them, and in this sense he may be regarded as the author of the *Edda* and *Heimskringla*, and perhaps of several sagas, especially of the Egils saga. Mogk considers as the chief source of the *Edda* and *Heimskringla* the oral tradition of olden times together with earlier written records. Snorri was the creator of a new style of poetry, the mythological novel. He was not only a reproductive spirit, but a creative one; he wished not only to elucidate but to point out new paths, new possibilities. These mythological stories are an excellent evidence of Snorri's talent as a story teller, which is shown also in his historical works. He understands how to form a whole out of the most diversified sources, and to bind together the separate parts which have nothing to do with each other and to bring them into causal relation. The remainder of Mogk's essay is taken up with illustrations of Snorri's treatment of novellistic themes in his work. Mogk concludes his most interesting work with these words: "Snorri has certainly drawn much from old sources, but he has handled these freely and added much, bringing into causal relation independent ancient accounts. Under his guidance there arose in the prose stories from the old world of the gods a peculiar northern poetry in the first half of the thirteenth century, which constitutes a branch of the mediaeval literature in its golden age, as it, about and after 1200, was established in almost the entire Western world. And just as we do not place the *Nibelungenlied* and the *Dietrichsagen* in the time of the migration of nations, so too we must not conceive Snorri's stories, as they before us, as heathen myths or the property of the sagas. We must examine them from their sources, as far as such exist, but we must not, as has hitherto been done, interpret with their help the ancient evidences."

The two remaining numbers, 52 and 53, are by Kaarle Krohn and relate to the

literature and folklore of Finland. The first, *Kalevalastudien*, von Kaarle Krohn (I. Einleitung. Helsingfors, 1924, pp. 148), is an introduction to the study of the *Kalevala* with a bibliography of the works relating thereto. The story of the study of the popular poetry of the Finns is a fascinating one, going back to the first mention of the Finnish folksong by Michael Agricola in 1551, and since then involving the most famous scholars of Europe. It is a story of self-sacrificing scholarship and devoted patriotism. The golden age of *Kalevala* investigation begins with Elias Lönnrot in 1827, and is illustrious by names like Grimm, Comparetti, the two Krohns, father and son, and a host of others. The student will find discussed in Krohn's introduction the history of the collection of the *Kalevala* variants, the nature of the runes, the diffusion of the poem, etc. It was in the course of the collection of materials that was developed by Julius Krohn the method of folklore study known by his name or simply termed the Finnish method, thus defined by his son (p. 59 of the work under consideration): "The folklore method of Julius Krohn, also termed the Finnish method, is based upon two facts, the dependence of the various forms of a poem on the geographical position of the locality of the song, and upon the migration of the songs from place to place. Each locality has its more or less characteristic style or manner of song, which in general varies according to nearness or distance. From this fact it is generally possible to fix older versions whose locality is lacking exactly to their village and to the family of singers."

Closely connected with some of the features of the above number is another work by the same author: No. 52, *Magische Ursprungsrunen der Finnen* (Helsingfors, 1924, pp. 307). The Finns have preserved a rich treasure of old runic poetry, epic as well as lyric. By the side of these a third class has arisen, that of the magic runes, to which correspond elsewhere in Europe the magic spells or incantations which have received little poetical development. The magic runes can be epic as well as lyrical, so far as their contents is concerned. The latter can give expression in the first person, sometimes to a haughty, sometimes to a meek, mood. Further, a second person can be addressed either in the form of command, threat, adjuration, or also of entreaty. Epic *motifs* usually appear in the Finnish magic runes in the form of narratives of origins of things. An attempt has been made to bring these runes of origins into connection with the Schamamism of the Finnish-Ugrian peoples. This theory is rejected by Krohn who sees in them the property of the Karelian race, especially of its northern branch. Then follow a great number of narratives of the origins of things, men, animals, etc. These Krohn classifies as follows: origin of the snake, of trees, stones and iron, of water, of fire and cold, of diseases, of animals and men, and of remedies.

Krohn's conclusions as to the home and date of these runes are given at length on pp. 284-302. He considers the poetic form of the runes of the origins of things peculiar to the Finns, and specifically Savolaxian. The date is fixed by the fact that most of the runes of this class bear the stamp of Catholic times.

This work of Krohn's again shows what an immense field of study is awaiting Western scholars. It has been the function of the *FF Communications* to make this field more widely known and to indicate treasures of materials and methods for their study.

CORNELL UNIVERSITY

T. F. CRANE

Nouveau Petit Larousse Illustré, New York, 1925; *Larousse Universel*, *Petit Larousse Illustré*, New York, 1924.

The third revised French dictionary issued by Larousse since the war is the *Nouveau Petit Larousse Illustré*, December, 1924. First, a partial revision of the *Petit Larousse Illustré* was attempted in 1921, which included words like "tank," and made a few changes in maps (see review by C. E. Young, *Philological Quarterly*, 1923, p. 78). This was the edition which D. C. Heath & Co. published in America in 1924. Then, by 1923, the two-volume *Larousse Pour Tous* was practically rewritten. The revised edition, now called *Larousse Universel*, has as a new feature 112 rotogravure pages, reproducing some 650 paintings. To show the character of the *Larousse Universel*, I may say that it includes the words "autocar," "aspirateur," a plate explaining the technique and vocabulary of the movies, e.g., "tourner un film" (to take a film), "dancing" (pronounced *dan'sin'gh*), defined as "lieu où l'on danse"; "poste" (m), meaning a telegraph or telephone instrument. The Ruhr is mentioned, to be pronounced *rour*, as in German. Most common argot words are given by the *Larousse Universel*.

The *Nouveau Petit Larousse Illustré* is based upon the revised *Larousse Universel*. Compared with the 1921 *Petit Larousse*, it has 1760 pages as against 1680, with 51 dictionary entries under Y and 189 under Z, as compared with 24 and 155 respectively in the earlier edition. Some of the words and definitions now found for the first time in a *Petit Larousse* are "filmer," "interallié," "photogénique" defined as "qui se prête bien aux projections cinématographiques, visage photogénique," "radio-téléphonie," "receveur" defined as a collector of fares in a public vehicle, "vélo," with derivatives "véloceman, vélocewoman," "zwanze" (Belgian), and scientific terms like "zymohydroline." All these words appeared in the *Larousse Universel*, but the abridgment omits "aspirateur" and "dancing." Parenthetically, this word is now being used for a vanity-case. Foreigners will regret the exclusion of argot from the *Nouveau Petit Larousse*. None of these dictionaries gives a place to "machiniste" as the current name for a bus driver, although the word is posted up everywhere in Paris.

The *Nouveau Petit Larousse Illustré* has rotogravure plates illustrating 83 paintings. Its illustrations have been revised, and the biographical and historical portion much enlarged, including such names as the late Claude Augé, Debussy, L. Guitry, Guynemer, D. Haig, Thos. Hardy, J. Laforgue, Pickwick Club (les Papiers du), Mark Twain, and Tut-ank-ammon. However, the pronunciation of proper names is not systematically indicated in the Larousse dictionaries. If indicated for Mendès and Proust, it is omitted for Stendhal. In this revision, maps have been drawn for the new countries of Europe, and other alterations have been introduced. Thus the new map of France shows Alsace and Lorraine divided into the departments of Moselle, Bas-Rhin and Haut-Rhin, not indicated in the 1921 revision. Heath's 1925 edition of the *Nouveau Petit Larousse Illustré* is dearer but better bound.

Librarians and students of French will find it really profitable to replace their old dictionaries with a *Larousse Universel* or a *Nouveau Petit Larousse Illustré*.

WM. LEONARD SCHWARTZ

STANFORD UNIVERSITY

The Latinity of the "Liber Historiae Francorum." A phonological, morphological and syntactical study. By Pauline Taylor. New York, 1924, 143 pp.

The book bearing the above title is the result of a phonological, morphological and syntactical study based upon an examination of the *Liber Historiae Francorum*

in close connection with the *Historia Francorum* of Gregory and the work of Fredegarius bearing a similar title; this is of the utmost importance inasmuch as it illustrates the trend of linguistic development with historical accurateness.

The collection of examples of various linguistic phenomena has served as a basis for the deduction made regarding the deviation from classical Latin forms. The results of this investigation are presented briefly as follows: From a comparison of the phonology of the *Historia Francorum* of Gregory with the phonology of the *Historia* of Fredegarius and of the *Liber*, one important fact stands out, viz., the phonology of the *Liber* represents a more conservative tendency than that of either Gregory or Fredegarius. This is illustrated, for example, in the absence of "umgekehrte Schreibung," and in the uniform orthography for proper names. In general, a more definite trend toward uniform spelling is evident as compared with the sixth and seventh century documents.

Under the heading "Phonology," the author treats of vowel and consonant changes. Vowel changes in the *Liber* are few but significant: *ae > e*; the contrary rarely appears (absence of "umgekehrte Schreibung"). Syncope in proper names develops systematically. There are few changes in word-endings except in two instances: the substitution of the active infinitive forms for the passive, and the use of forms ending in -o, -e, -a in genitive, dative, accusative and ablative functions.

The consonant changes are fewer still. They consist of the vocalization of intervocalic g, the assimilation of *ti* (*ci*), the recomposition of a preposition and its connected word. They are not so much changes as they are manifestations of more frequently recurring phenomena. The most important is the presence of the final -m in all but flexional endings; this has a fundamental bearing on the theory of the substitution of -o for -um treated in the study on syntax.

The morphological study covers a consideration of the use of the declension, gender, pronoun and verb in the *Liber*. Deviations from the Classic forms are stated as being infrequent, the most noteworthy changes lying in the interchange of passive and active verb forms, and the use of one relative form in many functions. Under declensions are found single instances of a substitution of the third declension for the second and vice versa, also of the fourth for the second; the most essential feature is the retention of the -ii in the genitive singular and nominative plural of the -ius ending, the contracted form never occurring. The contrary is characteristic of the *Historia* of Gregory. As regards gender, the change from the neuter plural to the feminine singular is fluctuating in the *Liber*. Under pronouns the use of *quod* as a substitute for other forms (i.e., *qua*, *quam*, *quo*) is the most significant change. Bonnet is mentioned as having stated the same with reference to Gregory. With the exception of five verbs, the conjugations are employed correctly in the *Liber*. A confusion of tenses is rare. Syncopated forms of the perfect stems occur, although in the minority. Recomposition is, on the other hand, of frequent occurrence in the *Liber*, as in other Folk Latin documents. The passive voice in the *Liber* with one exception, the present passive infinitive, remains practically intact. This is true also of other Folk Latin documents of the pre-Carolingian period. The almost total absence of the passive infinitive form in the *Liber* (only five examples can be cited from among 200) is regarded as an indication of the disintegration of the passive voice.

The third part of this study, which forms the syntactical examination of the *Liber*, offers four outstanding deviations from classical Latin: 1, The absence of certain pronominal forms and the frequency of others; 2, The use of one case in the function of several; 3, The substitution of one pronoun for another; 4, The use of *quod* clauses to replace classical infinitive constructions.

In the exposé of the use of one case in the function of several, the oblique case, (the discussion of which is believed by the author to be the most significant contribution to the understanding of Pre-Romance Latin), Meyer-Lübke is cited. In his presentation of the same subject he gives a list of divided opinions which mostly favor Diez' theory that the accusative served as a basis for the Romance substantive. In opposition to him stand d'Ovidio and Ascoli who hold different views. Meyer-Lübke is quoted in regard to the former: "L'auteur cherche à montrer que *seruo*, p. ex., ne renferme pas un cas unique, mais plutôt les formes latines du nom. *servus*, des dat. et abl. *servo*, de l'acc. *servum*; que *servi* représente le nom. *servi*, les dat. et abl. *servis*, et que, devant leur supériorité numérique, le gén. *servi* au sing., l'acc. *servos* au pluriel auraient dû quitter la place."

Meyer-Lübke states further: "On peut donc voir avec certitude dans le nom. et l'accus. les cas normaux du roman." But deductions based upon the facts gathered from the *Liber* lead the author of the "Latinity" to the inevitable disapproval of the current theory of Diez, Meyer-Lübke, Grandgent, etc., that the accusative served as the basis of the oblique case of Old French and Provençal and the later single Romance case. The author remarks that "a form ending either in *-a*, *-o*, or *-e* has developed by the side of the Classic genitive, dative, accusative and ablative forms, a form which has assumed the functions of these Classic oblique cases, and which later replaced them exclusively; a case, again we insist, with a form ending in *-o*, *-e* or *-a*, not *-um*, *-em* or *-am*, served as a basis of the later Old French and Provençal oblique cases, eventually being substituted for the nominative and producing the single Romance case."

Accordingly, then, in the eighth century, the oblique case with the endings *-a*, *-o*, *-e* (plur. *-is*) was being used with and instead of all cases (except the nominative). The regular classical forms were still in the majority functioning; classical accusative endings are found to be by no means extinct in the *Liber*, indeed, forms ending in *-am*, *-em* and *-um* for the accusative governed by verbs occur five times as frequently as the forms ending in *-o*, *-e* and *-a* in the accusative function. But although these classical endings regularly occur in the *Liber*, forms ending in *-o*, *-e* and *-a* are substituted nearly 200 times for these classical forms, whereas the forms ending in *-um*, *-em* and *-am* are found only fifteen times in irregular functions.

The ratio 5 to 1 in the use of the classical accusative and oblique cases is said to be all the more remarkable because in comparison with the corresponding texts of Gregory and Fredegarius the phonetic errors in the *Liber* are rare. "This constant use of *-o* for *-um*, etc.," says the author, "which had a phonological origin, has now become a deep-seated syntactical usage. In the 8th century a Frank would say: *misit gladio* and *misit gladium*, expressing each time the same idea. He did not drop the *-m* from *gladium*, but he used another form, the oblique form, which in his mind functioned as an accusative." From this follows that the author believes the final *-m* to have been pronounced in the 8th century, i.e., that the accusative functioned side by side with the oblique case. Examples are given in which the phenomenon occurs. "*Principium regum Francorum eorumque origine . . . —proferamus*," etc.

The results obtained by D'Arbois and Bonnet confirm the conclusion of the author of the *Latinity*. Haag is said to interpret these phenomena phonologically; Muller-Marquardt attributes the incorrect retention or omission of *-m* in flexional endings to "Sorglosigkeit," and Slycer is quoted ". . . factum est ut accusativus et ablativus inter se non distinguantur." Examples of the substitution of the genitive for the accusative and oblique cases are given; they coincide with examples from Gregory and Fredegarius that the oblique form assumed a genitive function between

the sixth and eighth centuries. In the case of the dative, the oblique case functions in all instances where the dative would normally be used. The *Liber* offers only one instance of the accusative in the function of the dative. Confusions are said to be present in other Folk Latin documents. As for the plural, *-is* is the ending of the oblique form for the accusative. The examples in the *Liber* being few, the author feels unjustified in generalizing, but can state this: that in comparison with like phenomena in other texts there is no progress, though an attempt at unification is seen from an examination of various documents, a tendency toward the use of the ending *-is*. No examples appear in Gregory, but rather frequently in Fredegarius.

As for determinatives, "a noticeable paucity of certain forms of demonstrative and personal pronouns and a prevalence of others is characteristic of the *Liber*; *ille*, *illa* and *illud* have become the masculine and feminine pronouns of the third person; their neuter equivalents are *hoc* and *haec* and their oblique cases are expressed for the most part by the personal pronoun *is*. There are few cases of the exchange of one pronoun for another, with the exception of *ipse* which becomes a substitute for *ille*, *hic*, *is* and *iste*. These results are said to coincide with those drawn from Gregory and Fredegarius.

The use of the verb in the *Liber* coincides strikingly with that of other post-classical documents; the examples cited illustrate little progress in a change from Merovingian documents if, indeed, as much: 1, The past participle plus *habere* (in which the meaning of a true compound tense seems to exist) is found, though in single instances only; 2, *Fui* and *fuisset* are seen frequently for *eram* and *esset*, both in deponents and in the passive voice; 3, Present tenses are used in conjunction with past tenses to state historical events; 4, The use of the infinitive instead of an *ut* clause to express purpose is common as in other Folk Latin documents; 5, *Cum* and *dum* are frequently interchanged in the *Liber*; 6, The use of an infinitive phrase as a substitution for a *quod* clause appears often, etc. (This also is a regular substitution in post-classical Latin.) The *Liber* is nearer the classical usage in the retention of the subjunctive in indirect questions. In other Folk Latin documents both indicative and subjunctive are found.

In concluding, the author emphasizes the unusual consistency in the form and use of words, a regular development in one direction with few vacillations, few "umgekehrte Schreibungen." The discussion of the oblique case which forms the *point d'appui* of the dissertation represents an important step taken in the study of this problem, and it is to be hoped that future investigations undertaken in a similar spirit will lead to conclusions of considerable importance in the field of Romance Philology.

BRUNHILDE FITZ-RANDOLPH

PENNSYLVANIA COLLEGE FOR WOMEN

Geschichte des neueren Dramas von Wilhelm Creizenach. Dritter Band. Renaissance und Reformation, zweiter Teil. Zweite, vermehrte und verbesserte Auflage bearbeitet und mit einem vollständigen Register zum zweiten und dritten Band versehen von Adalbert Hämel, A. O. Professor der romanischen Philologie an der Universität Würzburg. Halle, Max Niemeyer, 1923.

When Creizenach died in May 1919, the revision of his epoch-making *Geschichte des neueren Dramas* had reached only the second volume, published in 1918 with the addition of the chapter devoted to France, which formed part of the third volume in the first edition. Fortunately his work has been continued by so capable a scholar as

Professor Hämel, who has added to the new material collected by Creizenach the results of his own studies in the European drama. In view of the restricted scope of the ROMANIC REVIEW, we are concerned here only with the sixth and seventh books of the third volume, devoted to the Spanish and Portuguese drama.

A revision often involves certain obligations, and in deference to the author and for the sake of uniformity with the other volumes, Professor Hämel has followed closely the plan of the original work. The scope of the study remains unchanged: namely, from Encina to approximately the year 1570. The immediate predecessors of Lope de Vega are not included. In the discussion of authors, the *Celestina* is properly given an earlier place, immediately preceding Torres Naharro, while the latter's imitators are studied in the section that immediately follows. Doubtless limitations of space precluded mention of all the extant plays of that period, but it is not easy to explain omission of the *Farsa sacramental* of López de Yanguas, the earliest known play of its kind in Spanish, the same author's *Egloga en loor de la natividad de nuestro Señor*, and *Farsa sobre la felice nueva de la concordia*, Luis Milán's *Farsa*, etc. Neither the classification by type nor that by chronology is wholly consistent.

The results of the chief publications since 1903 have been incorporated in the revision, and the editor's own researches have borne fruit in many new facts and critical estimates. The most notable feature is the emphasis upon the parallel development of the Spanish and Italian drama in the sixteenth century. For many years the earlier version has been considered indispensable to students of the Spanish drama, and in its revised form it will continue to be an authoritative guide.

I have noted a few statements that seem to require correction. The *Egloga interlocutoria* of Diego de Avila (p. 9) has certain features in common with the Italian *Mogliassi*, but in my opinion it has a closer relationship with a group that may be styled betrothal and wedding plays, based upon Spanish popular customs.—The author of the *Farsa Ardamisa* is Negueruela, not Neguerela (p. 36).—A collection of five *Autos sacramentales* of the year 1590 preserved at the National Library of Madrid is cited from Gallardo (p. 52). The manuscript contains twelve plays and is described in the Salvá Catalogue, vol. i, p. 366. It is stated that probably all the plays of the Rouanet collection were designed for representation on Corpus Christi day (p. 52). We know that the *Auto de la resurreccion de Christo* (lx) was performed at Easter, 1578, and there is some evidence that others were presented at the same festival.—The influence of Italy on the development of the *entremés* (p. 82) seems to me over-emphasized. I believe that the early development of the *entremés* was independent of Italy. (See W. S. Jack's article in *Publications of the M. L. A.*, vol. xxxvii, 1922.)—Cervantes did not include a portion of Rueda's *Coloquio llamado las Prendas de amor* in his *Baños de Argel* (p. 84). Cervantes simply refers to it as a *coloquio en verso*, and it may possibly be identified as the *Coloquio llamado Gila*, as suggested by Schevill and Bonilla in vol. i, p. 380 of their edition of the comedies and *entremeses* of Cervantes.—Mention should be made (p. 84) that the *Comedia* of Sepúlveda is a free adaptation of Parabosco's *Il Viluppo*, and that the prologue contains the earliest recorded use of the word *entremés* as referring to a dramatic genre.—The article by Espinosa Maeso (*Boletín de la Real Academia Española*, 1921) on Encina's early life and his relations with Lucas Fernández apparently appeared too late for its results to be included in this study.

With the exception of a few changes and additions in the study of Gil Vicente, the book devoted to the Portuguese drama stands substantially the same as in the earlier edition. It is regrettable that Professor Hämel's work was already in press

before the appearance of the notable volume of Carolina Michaëlis de Vasconcellos entitled *Autos portugueses de Gil Vicente y de la escuela vicentina*, which presents, with a learned introduction, facsimile texts of nineteen bibliographical rarities. Six of these plays were entirely unknown, five were known only by title, and certain authors, such as João de Escovar, Antonio de Lisboa and Sebastião Pires, are now more than a name to us. This volume will serve to supplement Professor Hämel's account of Vicente and his school.

J. P. WICKERSHAM CRAWFORD

UNIVERSITY OF PENNSYLVANIA

Obras completas de Miguel de Cervantes Saavedra. Comedias y entremeses, tomo VI (Introducción, Poesías sueltas). Edición publicada por Rodolfo Schevill y Adolfo Bonilla. Madrid, MCMXXII.

The present volume, containing a general study of the dramatic compositions of Cervantes, justifies the high expectations of its value which were founded upon the excellent editorial work in the five earlier volumes of the Schevill-Bonilla edition. The most original contribution of the editors is the convincing argument that the eight comedies published in 1615 represent revisions of plays written in the first period of Cervantes' dramatic activity, as well as later compositions. On the basis of internal evidence it may now be accepted that to the first "fórmula estética" (1582-1587) belong *La casa de los celos*, which the editors agree with Cotarelo y Valledor in identifying as *El bosque amoroso* mentioned in the *Adjunta al Parnaso*; *Los baños de Argel*; and *El laberinto de amor*, which may probably be identified as *La confusa*, for the composition of which Cervantes signed a contract in 1585. Approximate dates are also assigned for the composition of the other comedies and the *entremeses* published in 1615. The study of the sources of the plays brings to light many new facts; and the influence of the author's immediate predecessors is presented more clearly than has hitherto been attempted. This volume, which will be indispensable for students of the works of Cervantes and of the sixteenth century drama, also contains outlines of the metrical forms used in the comedies and *entremeses*, and a reprint of the *Poesías sueltas* gathered from rare books and manuscripts.

J. P. WICKERSHAM CRAWFORD

UNIVERSITY OF PENNSYLVANIA

INSTITUTO DE LAS ESPANAS

NOTES AND NEWS

During the past year the *Instituto* has cooperated with the Extension Department of Columbia University in giving four important lectures. The first three of this series, "The Place of Romance Languages in the Life of Today" by Mr. P. M. Riccio, "Recent Impressions of Spain" by Mr. R. H. Williams, and "Hispanic Influence in American Life and Culture" by Professor William R. Shepherd, have been mentioned previously in this column. On the afternoon of April 27, Señora Isabel de Palencia spoke to a large audience in the McMillin Academic Theatre on "Spanish Regional Costumes." Her address was illustrated by stereopticon views; and, in addition, Señora Palencia herself appeared in many of the costumes, in this way giving a correct and vivid impression of the regional dress of Spain.

A delightful *velada literaria* dedicated to the "Nueva literatura de España" took place Monday evening, May 11. Professor Onís presided, and in his introductory remarks spoke of the latest developments in Spanish literature. The well-known poet Leon Felipe read a number of his own compositions and Srta. Matilde Huici of the Centro de Estudios Históricos of Madrid and at present on the Editorial Staff of *La Prensa* of New York spoke on José Ortega y Gasset.

The last meeting for the year of the local Undergraduate Club of the *Instituto* was in the form of a dinner on Saturday evening, May 16. The pleasant social occasion was attended by a number of members of the Club and representatives from the Spanish faculty.

This year twenty-six affiliated clubs in high schools and colleges widely distributed throughout the country have awarded the Cervantes medal for excellence in Spanish. The increasing activities of the affiliated clubs is one of the most encouraging phases of our work.

Our librarian, Mr. Dillwyn Ratcliff, is busily engaged at present cataloguing some recent requisitions which he hopes to have ready for the use of the members in the autumn.

It is requested that any members of the *Instituto* who have not received the January-March and the April-June numbers of the ROMANIC REVIEW write immediately to the General Secretary to that effect. All members should also have received the *Filosofía del Derecho* by Mariano Aramburo.

During the first four years of the existence of the *Instituto* many plans and experiments were tried out to determine the real field for the activities of such an organization, all of which entailed the expenditure of much time and energy. At present it seems as though this period of experimentation is about passed and that now the *Instituto* has established for itself a definite place in the field of Hispanic endeavours and that its energies are being spent to real advantage and mutual profit. The success thus far has been due to the active participation of the members of the Executive Council and to the General Secretary in particular.

Financial Statement, 1924-1925

<i>Disbursements</i>	
Expense on books shipped to Spain.....	\$ 124.25
Subscriptions to the ROMANIC REVIEW.....	256.00
Refunds and Royalties.....	522.29
Medals.....	62.50
Printing.....	95.00
Postage, addressing and other miscellaneous expenses.....	83.94
Total.....	\$1143.98

Balance on hand May 31, 1924. \$ 179.43

<i>Receipts</i>	
1 sustaining member.....	25.00
100 active members.....	500.00
25 affiliated clubs (\$5.00 each).....	125.00
9 affiliated clubs (\$3.00 each).....	27.00
1 affiliated club (\$6.00 each).....	6.00
Income from sale of publications and other sources.....	347.36

Total.....\$1209.79
 Less Expenditures..... 1143.98

Balance on hand May 31, 1925. \$ 65.81

FRANK CALLCOTT,
Editor, Publications

BRIEF NEWS

JACQUES RIVIÈRE, born in Bordeaux in 1886, Secretary of the *Nouvelle Revue Française* in 1909 and Director in 1919, died on February 14, from typhoid fever. (On Jacques Rivière see April 1 number of the *Nouvelle Revue Française*.) FRANCE AND SPAIN.—l'Institut des études hispaniques de l'Université de Paris will give a prize for the best essay written by Spaniards or Frenchmen on the following subject: "L'état actuel des relations intellectuelles entre la France et l'Espagne et les moyens pratiques de les développer." EUROPAISCHE REVUE.—Prince Charles-Antoine de Rohan has founded this new Revue in which will be published articles on European literary and artistic movements. AUTODIDACTES.—L'Union des écrivains autodidactes, newly formed in Toulouse, will group self-taught writers. This new organization will publish the *Revue des Autodidactes*. LOUIS CHADOURNE, born in 1890, died from the consequences of shell shock. He was buried at Brives-la-Gaillarde on March 20. Louis Chadourne is the author of *Le Maître du navire*, *L'inquiète adolescence*, *Le Pot au noir*, *Terre de Chanaan*. See B. Crémieux's articles in the *Nouvelle Revue Française*, May 1, and in *Les Nouvelles littéraires*, March 28. "C'est de la disproportion entre l'aspiration de l'âme et la médiocrité du désir assouvi à travers les sens qu'il éprouve le plus de souffrance. . . . Le conflit chrétien entre la pureté et l'impureté de la nature humaine est au fond de toute son oeuvre" (B. Crémieux). Professors STROWSKI and BÉDIER are members of a Committee formed to help the general reader to select from the enormous literary output of our days such books as will be representative of the evolution of French art and thought. On March 28, the Committee decided to recommend the following books: (a) Claude Farrère & P. de Chack: *Combats et batailles sur mer*. (b) Gaston Chérau: *Le flambeau des Riffault*. (c) Charles de Borden: *Un cadet de Béarn*. (d) Tristan Derème: *L'Enlèvement sans clair de lune*. (e) Jacques Roujon: *Les opinions d'Anatole France*. (f) Pierre Lasserre: *La Jeunesse d'Ernest Renan*. (g) Pierre Champion: *Ronsard et son temps*. M. JUSSERAND, ex-Ambassador of France to the United States, has been made a member of the Académie des Sciences morales et politiques. M. LOUIS MERCIER, the author of *Petites Géorgiques*, has received the Claire-Virenque prize at the concours de littérature spiritualiste. M. EDOUARD ESTAUNIE has officially received as a new member of the Académie française on April 2. ALFRED DE TARDE, born in Sarlat in 1880, died on April 3. In collaboration with H. Massis he wrote *L'Esprit de la nouvelle Sorbonne* (1912) and *Les jeunes gens d'aujourd'hui* (1913) under the pseudonym of Agathon. LES JEUX SILVESTRES DE FONTAINEBLEAU; such is the name of a new literary competition established by the Fontainebleau Municipality. FRANCIS CARCO has sold his collection of pictures and ANDRÉ GIDE has sold at an auction the books of those of his former friends with whom he is now on bad terms. He sold also the first copies of his first books. These had become scarce on the market: "A quoi bon les garder dans une armoire d'où je ne les sortais jamais? Ils pourront amuser quelques bibliophiles mieux capables que moi de les apprécier," says M. Gide. The poet NOEL RUET, author of *Le Musicien du cœur*, has been awarded the Verhaeren prize by the Comité des Amis de Catulle Mendès.

RENÉ VAILLANT

BARNARD COLLEGE

BOOK LISTS

FRENCH

I. POETRY

March

- ALGOL (Laurent d'), *Aux temps méditerranéens*. 8 fr. Aux Edit. ass.
 CALONNE (Bertha Galeron de), *Dans ma nuit*. 6 fr. Les Gêmeaux.
 COCTEAU (Jean), *Poésies (1916-1923)*. 12 fr. Nouv. Rev. Fr.
 GUSTINE (Gilberte), *La Guirlande des heures*. 5 fr. A. Messein.
 HEIM (Maurice), *Le Chacal de minuit*. 6 fr. R. Chiberre.
 MONIS (Charles), *L'Ame et son parfum*. 5 fr. R. Chiberre.
 REVEILLAUD (Eug.), *Poèmes messianiques*. 7 fr. 50. Berger Levrault.
 REVEILLAUD (Eug.), *Poèmes prophétiques*. 7 fr. 50. Berger Levrault.
 SIGRAD (Gaspard), *Nos amies*. 6 fr. R. Chiberre.
 THEOGYNE, *L'Eternelle étreinte*. 8 fr. Messein.

April

- DROMART (M.-L.), *Le Bel Été*. 7 fr. Perrin.
 GARNIER (A.-P.), *Les Saintes Gardiennes*. 15 fr. Garnier frères.
 GOLL (Yvan et Claire), *Poèmes d'amour*. 5 fr. Budry.
 JALABERT (Pierre), *Parmi les roses des légendes*. 6 fr. Garnier.
 LORY (J.-S. de), *Sonnets fragiles*. 6 fr. A. Lemerre.
 PIZE (Louis), *Les Muses champêtres*. 6 fr. Garnier.
 SEGUIN (Hélène), *La tendre effigie*. 6 fr. Lemerre.
 TAILLADE (Laurent), *Poésies posthumes*. 6 fr. Messein.

May (1)

- ALIBERT (François-Paul), *La Guirlande lyrique*. 20 fr. Garnier.
 FERET (Ch. T.), *La Barque de cuir*. 20 fr. Garnier.
 GHOLDERODE (Michel de), *La Corne d'abondance*. 5 fr. La Vache Rose. Bruxelles.

II. NOVELS AND SHORT STORIES

March

- ARAGONES, *La Loi du faible*. 6 fr. 75. Callmann-Levy.
 AUFUUVRE (Louis), *L'Envoûtement*. 7 fr. 50. Aux Editeurs associés.
 BARRIAS (Daniel), *Jérôme Bruchin, cul-de-jatte*. 7 fr. 50. Ferenczi & Fils.
 BAUGÉ (Alphonse), *Messieurs les coureurs*. 5 fr. Garnier.
 BENOIT (Pierre), *Le puits de Jacob*. 7 fr. 50. A. Michel.
 BIENAIMÉ (Pierre), *Tu aimeras*. 7 fr. 50. Aux Editeurs associés.
 BORDE (Louis), *L'Usure*. 7 fr. 50. Edit. du Raisin.
 BOURGET (Paul), *Tragiques remous*. 2 fr. 50. A. Fayard.
 CANUDO, *L'Escalier des sept femmes*. 12 fr. Ferenczi & Fils.

Only important new editions and reprints are included.

- CENDRAS (Blaise), *L'Or*. 7 fr. 50. Grasset.
- DEBERLY (Henri), *L'Ennemi des siens*. 7 fr. 50. Nouv. Rev. Fr.
- DELACOUR (André), *Le Loup et le chien*. 7 fr. 50. Bloud & Gay.
- DERÈME (Tristan), *L'Enlèvement sans clair de lune*. . . . 7 fr. 50. Emile-Paul Frères
- DERENNES (Charles), *Gaby, mon amour*. 7 fr. 50. A. Michel.
- DEVALDÈS (Manuel), *Contes d'un rebelle*. 5 fr. Edit. de l'idée libre.
- DOMBRE (Roger), *La maison sans fenêtres*. 3 fr. 50. Gautier.
- DORVAL (Jean), *L'éternelle conquérante*. 8 fr. Beauchesne.
- DUCHÈNE (Ferdinand), *Les Barbaresques*. 7 fr. 50. A. Michel.
- DUPLAY (Maurice), *Nos médecins*. 7 fr. 50. A. Fayard.
- EMILE-BAYARD (Jean), *Montmartre hier et aujourd'hui*. 10 fr. Jouve.
- FRANC-NOHAIN, *Les Salles d'attente*. 7 fr. 50. La Renaissance de livre.
- GALZY (Jeanne), *La Grand'Rue*. 7 fr. 50. F. Rieder & Cie.
- GARAVAN (Christian de), *Fanfare leur fille*. 7 fr. Jouve.
- GAULENE (Guillaume), *Du sang sur la croix*. 7 fr. 50. Rieder & Cie.
- GEORGES-ANQUETIL, *Satan conduit le bal*. 10 fr. Les édit. Georges-Anquetil.
- GERNANDT-CLAINE (J.), *Notre Chistine*. 7 fr. 50. La Revue mondiale.
- GUÉGUEN (Pierre), *Arc-en-ciel. Sur la Domnonée*. 7 fr. 50. Rieder.
- HENNEBIQUE (José), *Le Miracle des yeux*. 7 fr. 50. La Renaissance du Livre.
- JAMMES (Francis), *Les Robinsons basques*. 7 fr. 50. Mercure de France.
- JEANNE (René), *La Terre promise*. 3 fr. J. Tallandier.
- LA HIRE (Jean de), *La prisonnière du dragon rouge*. 4 fr. A. Michel.
- LAUTÈRE (Adrienne), *Le Corrupteur*. 7 fr. 50. Fasquelle.
- LES TROIS, *L'Initiation de Reine Dermine*. 7 fr. 50. Fasquelle.
- LICHTENBERGER (A.) et MICARD (E.), *Leurs 400 coups!*. . . . 6 fr. Aux Edit. associés.
- MACHARD (Alfred), *Le Royaume dans la mansarde*. 7 fr. 50. Fernci & Fils.
- MAGALI-BOISNARD, *Le Roman de la Kahena*. 10 fr. Piazza.
- MARC-AURAN (M.), *Une Ame*. 3 fr. Rhéa.
- MARC-PY (J.), *Une Nuit de Suburre*. 5 fr. France-Edition.
- MARGUERITTE (Paul), *La faiblesse humaine*. 15 fr. Plon-Nourrit.
- MAURIAC (François), *Le désert de l'Amour*. 7 fr. 50. Grasset.
- MIOMANDRE (Francis de), *La Bonbonnière d'or*. 7 fr. 50. Fernci & Fils.
- MONTFORT (Eugène), *La Belle enfant, ou l'amour à quarante ans*. 35 fr. La Cité des Livres.
- NANCY (George), *Les Esclaves de Méquines*. 7 fr. 50. Aux Editeurs associés.
- NEVEUX (Pol), *Golo*. 7 fr. 50. Grasset.
- NOLLY (Emile), *Le mariage de Bèp Mao*. 6 fr. 75. Callmann Levy.
- POULAILLÉ (Henry), *Ils étaient quatre*. 6 fr. 75. Grasset.
- RAY (Jean), *Les Contes du whisky*. 7 fr. 50. La Renaissance du Livre.
- SAINT-ELME (Lucie), *A l'âge mouillé*. 7 fr. Les Géméaux.
- SALMON (André), *Une Orgie à Saint Pétersbourg*. 10 fr. S. Kra.
- SAUNIER (Marc), *Fiancé à une invisible*. 6 fr. 75. R. Chiberre.
- SAZIE (Léon), *La danseuse errante*. 7 fr. 50. France-Edition.
- SNELL (Victor), *Le Coeur incomplet*. 5 fr. Société mutuelle d'édition.
- THÉVENIN (L.), *La Robe sans couture*. 7 fr. 50. Edit. de la Vraie Fran.
- TISSERAND (Ernest), *Deux Petits Romans*. 7 fr. 50. Aux Editeurs associés.

April

- ARMANDY (André), *Le Nord qui tue*. 6 fr. 75. Tallandier.
- BARRE (André), *Au Pays de la faim*. 7 fr. 50. Fasquelle.

- BAZIN (René), *Il était quatre petits enfants*. 4 fr. 95. Mame.
 BLOCH (Jean), *La nuit kurde*. 9 fr. Nouv. Rev. Fr.
 BRANDIN (Louis), *La Chanson d'Asprement*. 10 fr. Boivin.
 CASSOU (Jean), *Eloge de la folie*. 7 fr. 50. Emile-Paul.
 CHANTEPLEURE (Guy), *L'Inconnue bien-aimée*. 6 fr. 75. Calmann Levy.
 DAIREAUX (Max), *L'Envers d'un homme de bien*. 7 fr. 50. A. Michel.
 DUNAN (Renée), *La Dernière Jouissance*. 7 fr. 50. France-Edition.
 FONTELLEROY (Jacques), *Chantal*. 6 fr. 75. Calmann Levy.
 GAIN (Raoul), *Pic de la Farandole*. 7 fr. 50. Aux Edit. ass.
 GRAUX (Dr. Lucien), *Moïra*. 7 fr. 50. Crès.
 LAMANDE (André), *Ton Pays sera le mien*. 7 fr. 50. Grasset.
 LAUNAY (Louis de), *Les Fumées de l'encens*. 7 fr. 50. Dunod.
 LAUTREC (Gabriel), *Le Serpent de mer*. 6 fr. 75. Edit. du Siècle.
 LEROUX (Gaston), *La Farouche Aventure*. 7 fr. Gallimard.
 LOUYS (Pierre), *Le Crépuscule des Nymphes*. 12 fr. Edit. Montaigne.
 MAC ORLAN (Pierre), *La Clique du Café Brebis*. 7 fr. 50. Ren. du Liv.
 MARTIN (L.) et PIGELET (A.), *La Nouvelle Amazone*. 7 fr. Baudinière.
 MAUCLERE (Jean), *Tiotis aux yeux de mer*. 7 fr. 50. Plon Nourrit.
 NAVON (A.-H.), *Joseph Perez*. 6 fr. 75. Calmann Levy.
 PERROCHON (Ernest), *Huit gouttes d'opium*. 7 fr. 50. Plon Nourrit.
 PESLOUAN (Ch.-Lucas de), *L'Inconnu de ma maison d'Auteuil*. 7 fr. 50. Plon-Nourrit.
 POULET (Georges), *Bandimoure le procureur*. 7 fr. 50. A. Michel.
 RAMOND (Edouard), *Histoires marseillaises*. 7 fr. 50. Edit. de France.
 RENARD (M.) et JEAN (A.), *Le Singe*. 7 fr. 50. Crès.
 SIMART (Maurice), *L'Entresol de M. Perrucot*. 7 fr. Baudinière.
 VAUTEL (Clément), *Mon Curé chez les pauvres*. 7 fr. 50. A. Michel.
 VILLETARD (Pierre), *Un ménage d'autrefois*. 6 fr. Nouv. Rev. Critique.

May (1)

- BERTRAND (Louis), *Jean Perbal*. 7 fr. 50. Fayard.
 FAROL (Camille), *Zouppette*. 6 fr. Pensée latine.
 SOMPEYRAC (R.), *Dans les sables en feu*. 7 fr. Pensée latine.

III. DRAMA

March

- BERTON (René), *Oreste*. 5 fr. Lib. théâtrale.
 DUVERNOIS (Henri) et DIEUDONNE (R.), *La Guitare et le jazz-band*. 5 fr. 75. Lib. théâtrale.
 GEVEL (Claude), *Ca...* 5 fr. Lib. théâtrale.
 MARCEL (Gabriel), *Un Homme de Dieu*. 7 fr. Grasset.
 N..., *Le Théâtre indiscret pour l'an 1924*. 7 fr. 50. G. Crès.
 NATANSON (Jacques), *L'Age heureux*. 7 fr. 50. La Ren. du Livre.
 RIVOLLET (Georges), *Oedipe à Colone*. 5 fr. Lib. théâtrale.
 ROLLAND (Alice), *Le Miracle du sourire*. 3 fr. Edit. Spes.
 SAVOIR (Alfred), *La Grande-Duchesse et le garçon d'étage*. 5 fr. 75. Lib. théâtrale.

April

- AMIEL (Denys), *Théâtre*. 7 fr. 50. A. Michel.
 BRISY (Serge), *La Venue du Seigneur*. 6 fr. Office de Publicité, Bruxelles.
 ROUSSEL (Raymond), *L'Etoile au front*. 6 fr. 75. Lemerre.

May (1)

LENORMAND (H. R.), *La Dent rouge*. 4 fr. Crès.

IV. CRITICISM, ESSAYS, MISCELLANEOUS

March

- ALBALAT (Antoine), *Comment on devient écrivain*. 7 fr. 50. Plon.
 ARNOULD (Louis), *La Terre de France chez La Fontaine*. 4 fr. 95. Mame.
 BAUDELAIRE (Charles), *Les Paradis artificiels, suivis des Petits poèmes*. 3 fr. 50. France-Edition.
 FAURE (Gabriel), *Ames et décors romanesques*. 7 fr. 50. Fasquelle.
 KAHN (Gustave), *Silhouettes littéraires*. 6 fr. 50. Edit. Montaigne.
 KLEIN (Felix), *L'Amérique et le Cartel des Gauches*. 1 fr. 50. Spes.
 LA BRIERE (Yves de), *Les luttes présentes de l'Eglise. L'Eglise et l'Etat durant quatre années d'après guerre*. 18 fr. Beauchesne.
 LASSEIRE (Pierre), *La jeunesse d'Ernest Renan*. 15 fr. Garnier.
 MAURRAS (Charles), *Barbarie et poésie*. T. 6, I. *Vers un art intellectuel*. 15 fr. Nouv. Lib. nat. et Champion.
 MAURRAS (Charles), *La Musique intérieure*. 9 fr. Grasset.
 N . . . Yves Allix. *Les peintres français nouveaux*. 3 fr. 75. N. R. F.
 PHOTIADES (Constantin), *Ronsard et son luth*. 4 fr. Plon.
 ROYERE (Jean), *Clartés sur la poésie*. 7 fr. Messin.

April

- BEAUFRETON (Maurice), *Saint François d'Assise*. 12 fr. Plon.
 DORDAN (E.), *Le paysan d'après les romans du XIX^{ème} siècle*. 7 fr. 50. Guitard.
 JOUVENEL (Robert de) et TARDE (Alfred de), *La Politique d'aujourd'hui*. 7 fr. 50. La Renaissance du Livre.
 JULLIAN (Camille), *Jean Aicard. La Provence et le Félibrige*. 5 fr. E. Champion.
 LECOMTE (Jules), *Un scandale littéraire. Les lettres de Van Engellom*. 12 fr. Bossard.
 LEFEBVRE (Ed.), *Pascal, l'homme, l'oeuvre, l'influence*. 4 fr. Gedalge.
 MARTIN (E. L.), *Les Symétries du français littéraire*. 15 fr. Presses Universitaires.
 MAUREL (André), *Souvenirs d'un écrivain (1883-1914)*. 8 fr. Hachette.
 MAKE (Jean), *L'Anthologie des défaitistes*. 18 fr. Bossard.
 MATHIEZ (A.), *Autour de Robespierre*. 20 fr. Payot.
 PAULHAN (Jean), *La Guérison sévère*. 10 fr. Nouv. Rev. Fr.
 PREVOST (Jean), *Tentative de solitude*. 10 fr. Nouv. Rev. Fr.
 PSICHART (Jean), *Ernest Renan*. 8 fr. 50. Aux Edit. associés.
 RENAUT (Francis P.), *Les Provinces Unies et la Guerre d'Amérique, 1775-1785*. T. I.: De la neutralité à la belligérance. 7 fr. Alcan.
 TAILHADE (Laurent), *Masques et visages*. 7 fr. 50. Aux Edit. ass.
 VAILLANT (Jean Paul), *Village natal*. 4 fr. Messin.

May (1)

- CHARTON (Ed.), *L'Angleterre et M. Poincaré*. 3 fr. 50. Edit. d'actualités.
 PETIT (Alain), *Evolution de la législation en matière d'enseignement*. Rousseau.
 REAU (Louis), *Histoire de l'expansion de l'art français moderne. Monde slave et Orient*. Laurens.

BOOK NOTES

ALBALAT (Antoine).—*Comment on devient écrivain*. At a moment when literary output has become so large the publication of M. Albalat's book is of special significance. It is typical of the French effort to systematise the art of writing. Mr. Albalat is the author of several well-known works on similar subjects, namely: *La formation du style enseignée par l'assimilation des auteurs*, etc.

BEAUFRETON (Maurice).—*Saint François d'Assise*. In order to stem the growing tide of legends about the Saint's life, Mr. Beaufreton has written a new biography entirely based on sources of unquestionable value.

BLOCH (Jean-Richard).—*La Nuit kurde*. No more nor less than a dream of adolescence, says the author. A fictitious action in an Asia of fiction, but beyond romanesque adventures the gradual disintegration and transubstantiation of a personality.

CAUDEL (Maurice).—*Pour les Étudiants étrangers en France*. A timely book. Many American students go abroad and fail to derive fullest possible benefit from their stay in France for lack of information. This book gives a very clear idea of French civilization and explains French ways of feeling and thinking. An important bibliography is given after each chapter.

CAZIN (Paul).—*L'Hotellerie du Bacchus sans tête*. The action takes place in the fifteenth century. A Liégeois comes to Autun on a pilgrimage, in order to pray Saint Lazarus to cure him from leprosy. . . . A very clever restitution of old Burgundy with its customs, its superstitions and its good humor.

DE PESLOUAN (Ch. Lucas).—*L'Inconnu de ma maison d'Auteuil*. The hero, disfigured by a war wound, is haunted by a desire to be loved. He becomes involved in a dramatic adventure, and finds the illusion of love. This gives his life a new aim.

LEROUX (Gaston).—*La farouche aventure*. Tells all about the sensational tour of the actress Irène de Troie in South America.

PEROCHON (Ernest).—*Huit gouttes d'opium*. An amusing book. It contains eight short stories the inspiration of which is always fancifully burlesque. Mr. Perochon is the author of *Nêne* for which he obtained the Goncourt prize in 1920.

RENÉ VAILLANT

BARNARD COLLEGE

BOOKS RECEIVED

Marius Barbeau and Edward Sapir, *Folk Songs of French Canada*, Yale Univ. Press, 1925, pp. xxii, 216.

Irving Brown, *Leconte de Lisle, A Study on the Man and His Poetry*, N. Y., Col. Univ. Press, 1924, pp. xiii, 270.

Maurice Caudel, *Pour les Etudiants étrangers en France*, Paris, Plon, 1925, pp. x, 237.

J. Fitzmaurice-Kelly, *Geschichte der Spanischen Literatur*, übersetzt von Elisabeth V. Vischer, Heidelberg, Winter, 1925, pp. xv, 653.

Elizabeth H. Haight, *Horace and His Art of Enjoyment*, N. Y., E. P. Dutton, 1925, pp. vii, 276.

- Elizabeth W. Manwaring, *Italian Landscape in Eighteenth Century England*, New York, Oxford Press, 1925, pp. xi, 243. A study chiefly of the influence of Claude Lorrain and Salvator Rosa on English taste (1700-1800).
- A. Mortier, *Un Dramaturge populaire de la Renaissance italienne, Ruzante (1502-1542)*, Paris, J. Peyronnet, 1925, pp. 286.
- Selected English Short Stories* (XIX and XX centuries), ed. with notes by H. S. Milford, Oxford Univ. Press, N. Y., 1925, pp. 515.
- Selected Modern English Essays*, The World's Classics 280, N. Y., Oxford Univ. Press, 1925, pp. x, 414.
- David Eugene Smith, *Historical-Mathematical Paris*, Paris, Les Presses Universitaires, 1924, pp. 48.
- Robert Southey, *The Lives and Works of the Uneducated Poets*, edited by J. S. Childers, N. Y., Oxford Univ. Press, 1925, pp. xv, 214.
- H. P. Spring, *Chateaubriand at the Crossways*, N. Y., Col. Univ. Press, 1924, pp. xix, 195.
- James F. Willard, *Progress of Medieval Studies in the United States of America*, Bull. no. 3, Boulder, Colo., 1925, 37 pp.
- New International Year-Book*, ed. by F. M. Colby, N. Y., Dodd Mead & Co., 1925. Contains surveys for 1924 of French and Spanish Literature and contributions to Modern Philology.
- Benjamin Bissell, *The American Indian in English Literature of the Eighteenth Century*, Yale Studies in English, Albert S. Cook, Editor, LXVIII, New Haven, Conn., Yale Univ. Press, 1925, pp. ix, 223.
- Paul Grivollet, *Déclamation, Ecole du Mécanisme, cinquante leçons graduées, avec une Préface de Dupont-Vernon de la Comédie-Française*, Paris, Ollendorff, pp. xii, 96.
- Philippe de La Rochelle, *Advanced French Composition for Schools and Colleges*, New York, Columbia University, 1925, pp. vi, 225.
- Americana Annual*, ed. by A. A. MacDannald, N. Y., Americana Corporation, 1925. Contains surveys of Romance literatures and stresses contributions of American scholars to General Philology.

FACULTY NEWS

Miami University, Oxford, Ohio: Professor Leon P. Irvin, Associate Professor of Romance Languages, will be next year on leave of absence for study at Columbia University and the University of Paris. His substitute will be Professor Lawrence Skinner, who received his Master's degree from Cumberland University in 1924. Professor Willis K. Jones will also be on leave of absence next year, studying at the University of Chicago.

University of Missouri, Columbia, Mo.: Dr. A. H. Schutz has been promoted to the rank of Assistant Professor of Romance Languages. Dr. Caroline T. Stewart, whose edition of Chateaubriand will soon be issued by the Oxford Press, will be on sabbatical leave during the year 1925-26 and will study in France. Miss Geraldine Spaulding, who returns from a year's study at Clermont-Ferrand, has been appointed Instructor.

Howard College, Birmingham, Alabama: Professor H. M. Martin, Associate Professor of Romance Languages, Illinois State University, goes in September to Howard College, and will hold the same position there.

The State University of Iowa, Iowa City, Iowa: Professor C. E. Cousins will spend the academic year 1925-26 in study and travel in Europe, on leave of absence.

University of Michigan, Ann Arbor, Michigan: Associate Professor René Talamon, after leave of absence for a year, during which time he was connected with the College de Seine, France, returns in September to take up his work at the University. Assistant Professor Philip E. Bursley, after a year spent in travel and study in Europe, is also returning in September, as is Mr. Harry C. Barnett, after two years as Instructor in Tsing Hua College, Peking, China. Assistant Professor Marcel Clavel returns to France for the year 1925-26, severing connections with this Department, of which he has been a member for four years. Assistant Professor John R. Reinhard and Mr. Newton S. Bement are spending the summer in study in Europe. Assistant Professor Marcel Clavel is teaching in the Summer Session of the University of Cleveland, Cleveland, Ohio. Mr. Carlos Garcia-Prada is teaching in the University of Washington, Seattle, Washington, during the Summer Session. Mr. Michael S. Pragment has been promoted from the rank of Instructor to the rank of Assistant Instructor. There will be two new appointments in the Department for the year 1925-26: Assistant Professor Robert K. Spaulding and Mr. Malbone W. Graham, both to teach Spanish.

University of Wisconsin, Madison, Wisconsin: Professor Antonio G. Solalinde, Professor of Spanish at the University of Wisconsin, on leave from Spain, is teaching in the Summer Session of the University of California. He will return to the University of Wisconsin in September. Associate Professor F. D. Cheydeur is teaching in the Summer Session of the University of Illinois. Professor W. F. Giese has a leave of absence next year and sails for France and Italy as soon as he has finished putting through the press his book on Victor Hugo which will appear very shortly in the Dial press.

New York University, Washington Square College, Washington Square, New York: Assistant Professor J. W. Barlow has been appointed to an Associate Professor-

ship with the title of Administrative Chairman of the Department of Spanish. Dr. H. Stanley Schwarz, of the Department of French, has been promoted to an Associate Professorship. Mr. George Walker, formerly of the Bordentown Military Academy, has been appointed Instructor in the Department of French. Mr. Dillwyn F. Ratcliff has been appointed Instructor in the Department of Spanish for the year 1925-26. Assistant Professor Marcel Vigneron, of the Department of French, is giving courses in phonetics in the Hunter College Summer Session. Mr. William M. Barlow, Instructor in the Department of Spanish, is conducting a tour through Spain under the auspices of the Instituto de las Españas. Dr. Pastoriza Flores, of the Department of Spanish, is traveling in Europe during the months of July and August. Miss Pauline Taylor, who has been on leave of absence since September 1924 for study in Paris, will return to her work in the Department of French for the coming year.

The Ohio State University, Columbus, Ohio: Mr. G. O. Russell, formerly of the University of Utah, has been appointed as an Assistant Professor of Romance Languages at the Ohio State University for the coming year. He will carry on work in experimental phonetics and it is expected by the opening of the autumn quarter that the University will have a completely equipped phonetic laboratory. Mr. Dwight F. Donan, formerly at Ohio Wesleyan and Missouri, has been appointed as Instructor in Romance Languages. Miss Gertrude Walsh has been appointed as Instructor in Romance Languages for the coming year. Mr. Glenn R. Barr, for a number of years connected with the La Academia Norte Americana in Montevideo, Uruguay, has been appointed as an Assistant in Romance Languages for the coming year. Madame Hélène Fouré returns to her work here after a year's leave of absence in Paris, where she has been doing special work in phonetics under Professors Passy and Meunier. Professor George R. Havens is teaching at the Summer Session of Johns Hopkins University, and Professor W. S. Hendrix is at the University of Southern California, Los Angeles, California. Professor Robert Fouré is conducting an educational tour in France, under the auspices of the Department of Romance Languages, Ohio State University, and the School of Modern Languages of the Cleveland School of Education. Professor Olin H. Moore is spending his summer in Florence, engaged in scholarly work.

George Washington University, Washington, D. C.: The following appointments have been made in the Department of Romance Languages: Merle Irving Protzman, Assistant Professor of Romance Languages; Ralph Baxter Foster, Assistant Professor of Romance Languages; James Christopher Corliss, Instructor of Spanish. Cecil Knight Jones, Assistant Professor of Spanish, is engaged upon a revision of his "Hispanic American bibliographies"; Joaquim de Siqueira Coutinho, Professor of Portuguese, conducted courses in Portuguese during the summer at the University of Berlin and the University of Coimbra.

University of South Dakota, Vermillion, S. D.: Professor E. M. Greene, who has been teaching French and Spanish in the Summer Session of the University, has been appointed Professor of French. Other new appointments in the Romance Department are: Mr. Frank W. McRavey and Mr. J. J. Steen, Instructors in French, and Miss Edna M. Jones, Instructor in Spanish. Assistant Professor L. M. Levin has resigned to accept a position in the University of Utah. Other resignations in the Department are: H. M. Kressin, Assistant Professor of Spanish, and M. H. Miller, Instructor in French.

Purdue University, Lafayette, Indiana: Professor E. V. Greenfield has been granted a year's leave of absence to study in Paris and Madrid. While in Europe, Professor Greenfield expects to do considerable writing and also complete a French text-book on which he has been working for some time. Professor H. H. Wikel is in charge of a party that is touring the British Isles, France, Belgium, Holland and Switzerland this summer. Professor Wikel expects to return to the United States about the first of September. Professor P. R. Hershey is in charge of the department of Modern Languages at the summer school at Winona Lake, Ind. Miss Marie B. Dorullis is spending the summer abroad. After spending two weeks traveling in England, Miss Dorullis expects to devote the remainder of the summer studying at the University of Madrid. *Industrial and Scientific French* by Greenfield and Babson has just been published by Ginn and Company. Mr. Antonio Alonso, for the past five years instructor in Spanish, has resigned to accept a position in the division of Education of the Pan American Union at Washington, D. C. Mr. Edin Brenes has been appointed instructor in Spanish to fill the vacancy caused by the resignation of Mr. Alonso.

Columbia University, New York City: For further development of graduate work in Romance languages the following new appointments have been made: Dr. Arthur Livingston, Lecturer in Romance Languages, who will conduct courses on *Contemporary Movements in Latin Thought*, *Research in Romance Philology* and *Old Provençal*. The latter course assumes additional importance by reason of recent purchase of a Provençal collection by the University Library. Dr. Irving H. Brown, Assistant Professor of Romance Languages, will conduct courses on *The Romantic Poets in France* and *French Realism and Naturalism*. Dr. G. L. van Roosebroeck, Lecturer in Romance Languages, will conduct courses on *History of French Tragedy from the Sixteenth to the Nineteenth Century* and *Methods and Materials of Research in Modern French Literature*. He will also conduct a graduate course in University Extension on *Franco-American Relations in the Eighteenth Century*. Associate Professor H. F. Muller will conduct courses on *Introduction to Romance Philology* and *Linguistic Phenomena of the Pre-Romance Period*. Foreign appointments: H. L. Matthews, Cutting fellow in Italy; O. V. Petty, A. F. S. fellow in France; and Wm. Doub-Kerr, lecteur en anglais, University of Paris. C. H. Tutt, Order Sons of Italy fellow in Italy for 1924-25, returns to resume his duties as instructor.

Wellesley College, Wellesley, Mass.: Professor Margaret Jackson, head of the Italian Department, will be in Europe, on sabbatical leave, during the academic year 1925-26. Miss Adèle Vacchelli, formerly an assistant, now an instructor in the department, will be in charge during Professor Jackson's absence.

Indiana University, Bloomington, Indiana: Professor Joseph S. Galland taught in the Summer School of Northwestern University during the summer of 1925. Professor Mabel M. Harlan will have a leave of absence during the academic year 1925-26, which she will spend in study in Spain. Mr. Thomas R. Palfrey has resigned to accept a position at the University of Illinois; and Mr. Murat H. Roberts, instructor in Spanish, has accepted an instructorship at the University of Wisconsin. The new appointments in the Department are: Mr. Agapito Rey, of the University of North Dakota, assistant professor of Spanish; Miss Margaret L. Carlock, of the University of Illinois, instructor in Spanish. Mr. Armand E. du Gord and Mr. Samuel F. Will have been promoted from acting instructor to instructor of French, and Mr. Maurice H. Kendall from acting instructor to instructor of Spanish.

BARNARD COLLEGE

ALMA LE DUC

